EPTEMBER 1958 60 CENTS

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dance
MAGAZINE

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Photos of Spoleto Festival

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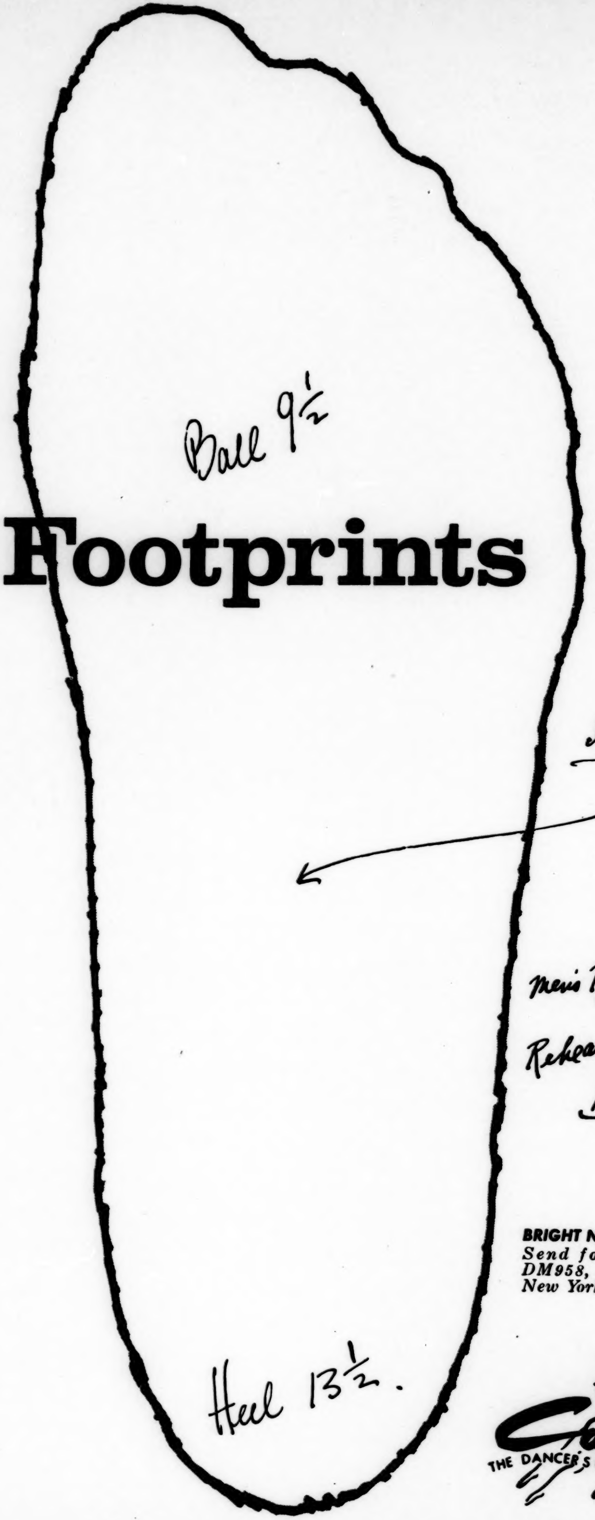

Famous Footprints

This is the footprint of Lew Christensen, choreographer and artistic director of the San Francisco Ballet Company, now completing a tour of Latin America. Like their last year's tour of the Orient, it was sponsored by the International Cultural Program of the U.S., administered by ANTA. Capezios accompanied them, as they do all American dance companies. We are proud of our companies for their devotion in taking American dance to all parts of the world, and proud of *our* part in helping make their tours successful.

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DANCE
Magazine's
World-Wide
Newspaper

Presstime News

> "Those move easiest
> who have learned
> to dance."
> —Alexander Pope

BALLET THEATRE'S HEROIC SAGA

Dramatic developments now make the fact that the **American Ballet Theatre** is presenting a Metropolitan Opera season Sept. 16-Oct. 4 a sensational announcement—in the greatest "'show must go on" tradition.

On July 30, near Cannes, a large trailer-truck carrying the co's scenery, costumes and the personal trunks of the dancers was destroyed by fire. When the ghastly reckoning was made, it was learned that 12 full ballets, 4 pas de deux, several orchestral scores and 5,000 pairs of ballet shoes were gone, a loss estimated at $400,000. Although the material was insured, replacement cost will far exceed what can be realized from insurance claims.

The co's director, **Lucia Chase,** had just arrived in Cannes after a quick trip to NYC. Already she had had troubles enough, for the plane on which she was returning to Europe developed engine trouble, and for a time it was thought that the craft would have to be ditched in the Atlantic. However, it managed to get back to Newfoundland.

Miss Chase, her staff and her dancers immediately pitched in to get together the wherewithal for the remaining perfs. on their European schedule. From all quarters came heartwarming help. $10,000 was advanced by the President's Special Int'l Program for Cultural Presentations, under the auspices of which they were touring. With lightning speed, colleagues from the British **Royal Ballet, Ballet Rambert, London's Festival Ballet, the Royal Danish Ballet, Ballet Russe de Monte Carlo,** French dancers **Claude Bessy** and **Pierre Lacotte,** and many others, came through with loans of costumes, settings, shoes and scores. **Capezio** in NY rallied with a giant air shipment of shoes and tights. Similar assistance came from **Repetto, Elizabeth Arden, Max Factor, Jade Stockings,** etc.

Result was that only 2 perfs. in Switzerland were cancelled. The co., after rehearsing in Bikinis, opened on schedule Aug. 5 in Brussels, for their 2nd engagement at the Fair. They completed their tour with a perf. in Biarritz and a week in Spain.

The co. returned to the USA on Aug. 20 and are now rehearsing for the Met. 6 new works are now scheduled: "'Concerto," by **Herbert Ross** (première Sept. 16); "Miss Julie" by **Birgit Cullberg** (Sept. 18); "Paean" by Herbert Ross (Sept. 19); "Journey" by **Kenneth MacMillan** (Sept. 22); "Variations for Four" by **Anton Dolin** (Sept. 25); and a new Pas de Deux by **Herbert Ross** (Sept. 26).

The emergency has necessitated program changes from those listed on p. 22. New schedule is:

Sept. 16: Billy the Kid, Concerto, Helen of Troy; Sept. 17: Theme & Variations, Pillar of Fire, Don Quixote Pas de Deux; Fancy Free; Sept. 18: Les Sylphides, Miss Julie, Caprichos, Graduation Ball; Sept. 19: Paean, Giselle; Sept. 20 (mat): Swan Lake, Peter and the Wolf, Graduation Ball; Sept. 20 (eve): Theme & Variations, Miss Julie, Nutcracker Pas de Deux, Concerto.

Sept. 22: Theme & Variations, Journey, Pas de Deux, Interplay; Sept. 23: Miss Julie, Jardin aux Lilas, Black Swan Pas de Deux, Graduation Ball; Sept. 24: Designs with Strings, Giselle, Interplay; Sept. 25: Swan Lake, Variations for Four, Journey, Concerto; Sept. 26: Petrouchka, Pas de Deux (new), Les Sylphides, Gala Performance; Sept. 27 (mat): Petrouchka, Les Sylphides, Helen of Troy; Sept. 27 (eve): Swan Lake, Fall River Legend, Judgment of Paris, Helen of Troy.

Sept. 29: Miss Julie, Les Sylphides, The Combat, Gala Performance; Sept. 30: Paean, Fall River Legend, Pas de Deux, Concerto; Oct. 1: Theme & Variations, Pas de Quatre, Pillar of Fire, Fancy Free; Oct. 2: Variations for Four, Giselle, Interplay; Oct. 3: Billy the Kid, Pas de Deux, Journey, Gala Performance; Oct. 4 (mat): Billy the Kid, Giselle; Oct. 4 (eve): Theme & Variations, Miss Julie, Pas de Deux, Concerto.

'BALLETS: U.S.A.' COMES TO B'WAY

Jerome Robbins' hit production, "Ballets: U.S.A.," which scored mightily at the Festival of Two Worlds in Spoleto, Italy, and at the Brussels Fair, comes to B'way Sept. 4 for an engagement which continues through Sept. 28, at the Alvin Theatre. Program includes 4 Robbins works: "N.Y. Export, op. Jazz," a new version of "The Concert," "The Afternoon of a Faun" (all seen in Europe) and "3 X 3" (brand new, to music by Georges Auric). Leland Hayward is presenting the show, which is not due for a subsequent tour.

HOME SEASON FOR NYC BALLET

After a 5-month absence in the Far East and Australia, the **NYC Ballet** begins its 10th anniversary year at City Center on Sept. 2. The Fall season, which extends through Sept. 28, will be marked by only one new work, a pas de deux to Tchaikovsky music by artistic director **George Balanchine.** It will be premiered Sept. 9. Being featured are last season's novelties: "Agon," "Gounod Symphony," "Stars and Stripes" and "Square Dance." Star line-up is **Andre Eglevsky, Diana Adams, Patricia Wilde, Melissa Hayden, Allegra Kent, Nicholas Magallanes, Francisco Moncion, Roy Tobias, Jacques d'Amboise, Barbara Walczak, Carolyn George** and **Jonathan Watts.** Most noticeably missing this fall is prima ballerina **Maria Tallchief,** who is expecting a baby. New musical director is **Robert Irving,** formerly of Britain's Royal Ballet. In another major change, former ballerina **Janet Reed** has taken over as the co's ballet mistress. New corps members are **Dianne Consoer, Lila Popper** and **Alex Kotynski.**

NEW THEATRE FOR DANCE

Sybil Shearer has announced the launching of a new project — a long and active season of dance in the Winnetka, Ill., Community Theatre. The 400-seat house on the outskirts of Chicago is being especially equipped as a dance theatre for presentations by Miss Shearer and her co., by other dance attractions, and by performers in dance-related arts. The latest in lighting and sound equipment is being installed for an Oct.-through-May series, according to **Helen Morrison,** the well-known photographer who has long been associated with Miss Shearer as lighting and stage designer.

DANCE SCENE USA

Richard Englund staged dances and musical no's for the Greater Seattle Aqua Theatre's "Guys and Dolls" and "Show Boat" this summer.

"Dance Pops," a revue featuring **Norman Borine & Co.,** was scheduled Aug. 22 & 23 at the Assistance League Playhouse in L.A. by impresario Irwin Parnes . . . Detroit teacher-choreogapher **Nicholas Tsoukalas** is forming a new **Greek Classic Dance Group.** Dancers are to be trained free of charge . . . It's **Garold Gardner** (not Harold, as we reported in July) who has been appearing in the touring co. of "The Most Happy Fella" . . . **Henry Guettel,** PO Box 10245, Phoenix, Ariz., is looking for a choreographer for a Jan.-Apr. musicals-in-the round season at the Phoenix Carousel Theatre.

The **Aviv Dancers,** directed by **Frances Alenikoff,** perform at Tamiment Lodge, Tamiment, Pa., Sept. 15, in a program of Biblical, Chassidic and Israeli dances . . . **Mara** scored a success as choreographer of "Annie Get Your Gun," for the Shreveport, La., Summer Theatre, where she created dances last year for "The King and I." "Annie" is Mara's 1st non-Oriental effort . . . **Teresita Osta** will be performing and teaching this season in the San Francisco area. She has just completed a concert tour of the West Coast.

Giesen & Boomer Lecture Bureau have signed **Alexandra Danilova** for a lecture tour which begins in Jan. . . The dance world was well represented in "Happy Hunting," seen this summer at Concordville, Pa., and Lambertville and Neptune, NJ. Flamenco dancers **Luis Olivares** and **Malena Vargas** stopped the show, and **Michael Maule** won applause, not only for his dancing, but for his singing and acting. **Frank Westbrook** was choreographer.

VERA FOKINA DIES

Another link to the glamorous past of the Imperial Russian Ballet has been broken. **Vera Fokina,** dancing star of a generation ago, died of a stroke on July 29 at her home in Jackson Heights, NYC. She would have been 70 on Aug. 3. Born Vera Antonova in St. Petersburg, she married her teacher, the great choreogapher-dancer Michel Fokine, who died in 1942. The pair came to this country in 1919, at the invitation of impresario Morris Gest. Shortly after, Fokina gave a solo performance at the Metropolitan Opera — to a packed house. She and her husband toured the US extensively as stars of their own ballet co. She is survived by her son, Vitale Fokine, and two grandchildren.

AROUND NEW YORK

Headed for B'way the week of Nov. 3 is the London musical hit, "La Plume de ma Tante." Choreography is By **Colette Brosset . . . Mavis Ray** is assisting choreographer **Agnes de Mille** in the new B'way musical, "Goldilocks." Among the featured dancers are **Ilona Murai, Kelly Brown** and **Paul Olson** . . . This fall **Robert Joffrey** returns as choreographer for the NYC Opera at City Center . . . The **Ximenez-Vargas Ballet Espanol,** after breaking attendance records at the Jacob's Pillow Festival (necessitating the addition of a perf.), moved on to an engagement at the Starlight Roof of the Waldorf-Astoria.

"Flamenco Holiday" opened Aug. 7 at Benito Collado's famed Greenwich Village night club, El Chico. Show features **Mercedes & Albano,** Flamenco and folk dancers (who will be seen in Sept. in "Ice Capades"), and **Vitorio.**

The **American Mime Theatre,** directed by **Paul Curtis,** opens a 3-week engagement Sept. 22 at the refurbished Orpheum Theatre, a former movie house at 126 2nd Ave. . . . **Fred Berk** is working on 2 programs for his co.: "Hebraica," an eve. of dances on Jewish themes, and "A Trip Around the World," for children. **Sophie Maslow** and **Hadassah** will be guest choreographers . . . **Jeanne Elyse,** formerly of Ballet Russe de Monte Carlo, and **George Li** were scheduled to dance the Bluebird Pas de Deux with the **Andre Eglevsky Ballet** Aug. 30 in Westhampton Beach, LI.

The **Merry-Go-Rounders** are being reactivated this season for tours in the NY and New England area, in programs for children and adults. Original staff — **Fred Berk, Bonnie Bird, Bernice Mendelsohn, Manon Souriau, Edith Bown Valentine** and **Lucy Venable** — is being augmented by **Betty Goodman, Billie Kirpich, William Korff, Muriel Manings** and **Pat Wytik.** Auditions for new co. members are Sept. 17 & 18 at the 92nd St. 'Y' . . . The Royal Ballet's **Miro Zolan** came to NYC from London in Aug. to teach "The Sleeping Beauty" at **Lucille Stoddart's** Dance Congress.

PERSONALS

Carmen Alvarez has left the cast of "West Side Story" to await the birth of a child. Her role has been taken over by **Muriel Bentley** . . . **Dirk Sanders** was married in NYC Aug. 1 to French film starlet Annie Fargue. Matron of honor was Mary Martin . . . **Joan Fisher,** formerly of Ballet Theatre, and her husband, TV producer Neil Wilder, have announced the birth of their 2nd daughter, Kimberly Beth Wilder . . . Another former Ballet Theatre dancer, **Diana Dear,** recently married Dr. Murray Atkin . . . **Dianne Consoer,** who just left the Robert Joffrey Theatre Ballet to join the NYC Ballet, has announced her engagement to the NYC Ballet's **Jonathan Watts.**

PROFESSIONALS: IMPORTANT ANNOUNCEMENT

With the Nov. '58 issue DANCE Magazine is launching a new annual service feature — a comprehensive **DIRECTORY OF DANCE ATTRACTIONS.** This Directory will be limited to professional performing groups and soloists, choreographers, dance lecturers, etc., who are available for bookings during the 1958/59 and/or the 1959/60 seasons.

The Directory is being specifically designed for use by local bookers throughout the country and by producers (theatrical, movie, TV, night club), so that they will have an up-to-date reference source of all currently available dance presentations. The Nov. issue, which will contain the Directory, will be circulated to concert managers and producers throughout the USA and Canada.

Please send us the following, to be considered for use in this Directory: (1) Official titles(s) of your dance attraction(s); (2) Name and address of agency or person who is booking manager for each attraction; (3) No. of dancers, no. of musicians, etc., in each production; (4) A one- or two-sentence description of the nature of the program(s); (5) A representative photo of the attraction(s).

This material must reach DANCE Magazine no later than Sept. 10, 1958 — although it would be much appreciated if it could be forwarded at once. Mark envelope "For Directory of Dance Attractions."

COVENTRY ARTS FESTIVAL

Anton Dolin was producer of a unique program July 20 in London, the Coventry Cathedral Arts Festival. Originally conceived as a performance in front of the ruins of the historic cathedral wrecked by Nazi bombs, the Festival was instead presented, at Dolin's suggestion, on Britain's independent TV network, so that the audience could be expanded from a few thousand to several million. Participating artists contributed their services to the Festival, which was given as a benefit for the Cathedral's reconstruction fund. Ballet performers included **Alicia Markova,** Mr. Dolin, **John Gilpin, Nathalie Krassovska, Marilyn Burr, Anita Landa** and the corps of **London's Festival Ballet.** Markova danced "The Dying Swan," and Gilpin was seen in a solo, "The Psalm of David," and with the co. in "Les Sylphides."

Readers wishing to make a contribution to the Cathedral Fund will receive a handsome 48-page souvenir book of the Festival. Address: Coventry Cathedral Fest. of the Arts, 22 Bayley Lane, Coventry, England.

INTERNATIONAL NOTES

Following his appearances with **American Ballet Theatre** at the Metropolitan Opera, and before his return to the **Royal Danish Ballet, Erik Bruhn** will perform as guest star with the **Int'l Ballet of the Marquis de Cuevas** in Europe . . . Modern Jazz choreographer **Leon Palmisano,** currently teaching in the Tokyo studio of **Michio Ito,** was scheduled to premiere his very American-style "Lemonade Revue" Aug. 14 in the Japanese capital. The production was also slated to be an Aug. TV spectacular there . . . **Ben Sommers,** Pres. of Capezio, flew to Brazil Aug. 5 for a month's visit, and for consultations with Paulo Guimares, Capezio manufacturer and distributor in Brazil. Mr. Sommers attended the Rio opening of the **SF Ballet.**

MGM ballerina **Taina Elg,** currently being seen in "Imitation General," goes to Europe to appear in a remake of "The 39 Steps" for J. Arthur Rank. On Aug. 18 in L.A., Miss Elg filed suit for divorce from her husband, importer Carl G. Bjorkenheim, and asked for custody of their son, Raoul . . . **Marina Svetlova** has been doing

CHANGE OF ADDRESS

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trans-Atlantic commuting for her summer engagements. On June 27 she appeared on TV in Frankfort, Germany, with **George Zoritch.** She was booked July 3-Sept. 13 at the Pavilion Theatre, Bournemouth, England — with a few days off in Aug. to fly to the US for an engagement at the So. Vermont Art Center in Manchester.

Bridgehampton, NY, ballet teacher **Dionne Farrelle Smith** writes that her 2 former pupils, **Bea Lynn Ward** and **Jill Ward** (pictured on p. 85 of the Aug. issue), are studying with members of the Kabuki Theatre in Japan. Jill, younger of the 2 sisters, has actually danced professionally on a Kabuki program — surely a "first" for a 5-year-old American girl . . . The **Little Carib Dancers,** directed by **Beryl McBurnie,** came form the West Indies for their North American debut in a series of 5 July perfs. at the Stratford, Ont., Shakespearean Festival . . . **Nancy Lee Parker** and **Nicky Powers,** featured dancers and skaters in the Jones Beach, LI, production of "Song of Norway," go to Paris in Nov. to appear, under **Donn Arden's** mgt., in a Cafe Lido show.

George Zoritch is on a 6-week vacation in Rome before beginning rehearsals for the fall US tour of **Ballet Russe de Monte Carlo** . . . American **Jerome Andrews** is teaching modern dance at the **Francoise et Dominique School** in Paris.

IN THE NEWS

Hollywood's **Gene Nelson** is expanding his activities to writing, directing and songwriting. He recently directed a "Matinee Theatre" dramatic show on TV. He has just completed writing story and score for a cartoon based on Hans Christian Andersen's "The Valiant Little Tailor." He next choreographs, does the score for, and stars in "Acapulco," which will be shot in Mexico. During his July stay in Denver, where he co-starred with **Helen Gallagher** in the Denver Post's production of "Oklahoma!" he taught at the **Ballet Theatre School.**

In the Warner Bros. film of Max Reinhardt's classic, "The Miracle," Walter Slezak will portray a Gypsy who teaches Carroll Baker to be a Flamenco dancer. **Antonio Triana** is giving special coaching to Miss Baker and will stage the dance for the picture . . . **Danny Daniels** will be associate producer and choreographer of the new "Voice of Firestone" series beginning Sept. 28 on ABC-TV . . . **Danny Hoctor** and **Betty Byrd** open a 2-week engagement at the Flamboyan Club in Puerto Rico on Sept. 5. They have signed for 3 appearances on the new ABC-TV Jimmy Dean Show, beginning Sept. 22.

NYC SEPTEMBER CALENDAR

Sept. 2-28, **New York City Ballet;** City Center

Sept. 4-28, **Jerome Robbins' "Ballets: U.S.A.";** Alvin Theatre

Sept. 16-Oct. 4, **American Ballet Theatre;** Metropolitan Opera House

Sept. 22-Oct. 12, **American Mime Theatre;** New Orpheum Theatre

ON TOUR IN SEPTEMBER

DANCE JUBILEE CO. (Linn-Alexander): Sept. 29, Lynn, Mass.; 30, Bangor, Me.

GOYA & MATTEO: Sept. 29, Athens, Tenn.

JEAN ERDMAN: Sept. 9, Gull Lake, Mich.; Sept. 29, Lenoir Rhyne Coll., Hickory, N.C.

Spanish dance duo **Soler & Lorca** opened a 4-week engagement Aug. 13 at the Eden Roc in Miami Beach . . . "Young Dancer's Career Book," by **Regina Woody,** Young Dancer Editor of DANCE Magazine, will be published Sept. 26 by E. P. Dutton & Co. Foreword is by **Lydia Joel** . . . The British Columbia Branch of the **Canadian Dance Teachers Assn.** held a convention July 14-18 in Vancouver — the dance teachers' contribution to the Centennial celebration in B.C. Separate student and teacher sessions were held, with 80 students and 25 teachers attending from all parts of the province. Guest instructors were **Frederic Franklin** from NYC, for ballet; **Stanley Kahn** of San Fancisco, for tap and modern jazz; and **Mollie McGregor** from Toronto, for Highland dancing. Lectures were also given by lighting and make-up experts.

ALBRECHT KNUST VISITS USA

At the invitation of the **Phila. Dance Academy, Albrecht Knust,** a disciple and close associate of the late **Rudolf Laban,** arrived Aug. 12 for a visit in the USA from Essen, Germany, where he teaches in the **Jooss School.** He was scheduled to lecture on Labanotation in Aug. at the **Putnam County Playhouse,** Lake Mahopac, NY, and at the **Jacob's Pillow Dance Festival,** Lee, Mass. Mr. Knust is available for Sept. lectures and master classes in the NY area. Info: **Nadia Chilkovsky,** Phila. Dance Academy, 270 So. Van Pelt St., Phila. 13. The **Dance Notation Bureau** of NYC (new address: 47 W. 63rd St.) is taking orders, through Dec., for the English edition of Mr. Knust's "Handbook of Kinetography Laban" at a pre-publication price of $4.50. Price afterward will be $6.

REGIONAL BALLET — USA

The **Northeast Regional Ballet Festival Assn.** held an executive meeting Aug. 3 in NYC. By-laws were completed and approved, and dates for the 1st Festival, to be held in Scranton and Wilkes-Barre, were set for May 22, 23 & 24, 1959. Co's wishing to participate in the Festival must have membership fee of $100 paid by Oct. 1 and make a request in writing to the Pres. by Dec. 1. For info: Ruthann Carr, Ballet Guild, 106 S. 13th St., Phila. 7, Pa. At the NYC meeting, **Miss P.W. Manchester** of Dance News was chosen adjudicator for the 1st Festival.

On July 28 a corporate charter was granted to the **Schenectady Civic Ballet** Co., Inc. Under its new Pres., **Dr. John A. Loritsch,** the group plans a full organization meeting in late Sept., an audition for dancers in Oct., and a possible perf. next spring.

The **Phila. Ballet Guild Co.,** under executive direction of **Ruthann Carr,** reopens its school Sept. 15 at co. hq. at 106 So. 13th St. In line with the Guild's policy of offering a broad educational program, they have invited **Malvena Taiz** of the U. of Penna. to teach Creative Dance for young children and a course in source materials for dance . . . The Dayton Ballet Theatre, under the direction of **Josephine Schwarz,** has now become the **Dayton Civic Ballet.**

The **Atlanta Civic Ballet,** under the artistic direction of **Dorothy Alexander,** played to SRO houses for virtually all of its Jacob's Pillow engagements July 29-Aug. 2. Returning to NYC Aug. 6 after 2 perfs. at the Arundel Opera Theatre in Kennebunkport, Me., the co. was scheduled to attend "West Side Story" en masse. The show's mgt. held the opening curtain 15 minutes while the ACB's bus unloaded. **Robert Barnett** and **Virginia Rich** (in private life, Mr. and Mrs.) have left the NYC Ballet to join the ACB and to teach in the **Atlanta School of Ballet.** (Miss Rich received her early training in the Atlanta co.)

Newest member of the Northeast Regional Assn. is the **Richmond Ballet Impromptu,** of which **Marjorie Fay Underhill** is artistic director and **Donna Comstock Forrest** is ballet mistress. Ballet Impromptu opens its season Sept. 12 with the 1st of 3 programs. Guests will be **Robert Lunnon** and **Doreen Tempest** of Chicago (ex-Sadler's Wells) in "Coppelia" Act II and the "Black Swan" Pas de Deux. Also on the program will be Miss Underhill's "Presentation" and "At the Shoemaker's." Other perfs are scheduled for Jan. 17 and Mar. 4.

The **Washington Ballet** has signed for a 3-day engagement, Sept. 4, 5 & 6, in the Dominican Republic, with the Dominican Nat'l Symph. Perfs. will take place in the huge outdoor Teatro Agua-Luz Angelita in Ciudad Trujillo. Guests will be **Alicia Alonso** and **Igor Youskevitch.**

Richard Englund, artistic director of the **Birmingham Civic Ballet,** taught a 6-week summer course at the **Dorothy Fisher Ballet Center** in Seattle and choreographed a movement from the Mozart Symph. No. 40 for the **Seattle Jr. Ballet.**

Among the regional ballet co. directors who dropped in at DANCE Magazine during Aug. were **Thomas Armour (Miami Ballet), Imogene Helm (Suncoast Ballet, St. Petersburg), Gayle Parmelee (Ballet de la Jeunesse de Nouvelle Orleans), Stanley Herbertt (St. Louis Danse Concertante), Emmamae Horn (Houston Youth Symph.**

Ballet), Janet Riel (Bus. Mgr. Schenectady Civic Ballet Co.), Alexi Ramov (Scranton Ballet Guild), Barbara Weisberger, (Wilkes-Barre Ballet Guild), Statia Sublette (Erie Civic Ballet), Josephine Schwarz (Dayton Civic Ballet), Edith Royal (Civic Ballet of Central Florida).

Sylvia Hamer, artistic director of the **Ann Arbor Civic Ballet,** and **Virgiline Simmons,** Pres. of the **Cecchetti Council of America,** flew to Europe Aug. 13 for a month's stay. 1st stop is Edinburgh, where Mrs. Hamer is to coach with **Peggy van Praagh** on "Coppelia," for the 1959 schedule of the Ann Arbor co. In Sept. they attend sessions in London held by the **Cecchetti Society** and the **Imperial Society of Teachers of Dancing.**

SCHOOLS AROUND NEW YORK

Katherine Litz has ben appointed to the Drama faculty of Hofstra College, Hempstead, LI. for 1958-59. She will conduct a "Movement for Actors" course there. She also continues her technique and composition classes in her B'klyn studio . . . **Pilgrim Productions** (242 W. 56, NYC) has some scholarships available for dance students aged 15-18, and possible future performing opportunities in a projected co. On the teaching staff are **Ruthanna Boris, Frank Hobi** and **Michael Maule** . . . The **Steffi Nossen School of the Dance** in Westchester opens its 21st season Sept. 2. Instructors assisting Miss Nossen will include **Faith Gulick** and **Jean Morrison.** Jess Meeker is again head of the school's music dept. Auditions for the Nossen Junior and Senior Master Classes are on Sept. 27.

Because the Greenwich Village bldg. in which it had been housed for 3 years is due for demolition, **Robert Joffrey's American Ballet Center** has been operating temporarily in the Goldfarb Studios (53rd & B'way). About Oct. 1 Joffrey opens a new studio at 434 6th Ave.

Carol Kelly's Scarsdale, NY, Dance Studio opens in new quarters this month. Her previous studio was destroyed by fire. This summer Miss Kelly has been teaching in the **Int'l Summer Dance School** in Corona del Mar, Calif. . . Registration begins Sept. 8 for the fall term, opening Sept. 22, of the **Hanya Holm School.** Faculty includes Miss Holm, **Oliver Kostock, Florita Raup** and **Rhoda Winter** . . . Summer school students of the **School of Ballet Repertory,** directed by **Thalia Mara** and **Arthur Mahoney,** were presented in a class day demonstation Aug. 14 at Carnegie Recital Hall . . . Teacher Training Div. in Children's Dance of the **YM-YWHA** begins its 4th season. During 1958-59 it will certify its 1st group of teachers.

NYC teacher **Charles Lowe** produced a variety show, featuring youngsters aged 7-15, which toured Catskill resorts this summer . . . **Maria Melendez** and **Elizabeth Cunneff** were demonstrators for NYC ballet teacher **Joseph Levinoff** at the DEA convention . . . **Walter Sorell** presents a 15-week course, "The Dance as Theatrical Experience," beginning Sept. 25 at the **New School for Social Research** . . . The semester of modern dance courses at the **Henry St. Playhouse** begins Oct. 1. Registration is Sept. 8-27. Faculty are **Alwin Nikolais** and members of the **Playhouse Dance Co.**

SCHOOLS AROUND THE COUNTRY

This season members of the **Emanuel-Kovach School of Theatre Dance,** Raleigh, NC, have appeared with the Raleigh Symph. (the 1st ballet program presented by the orchestra) and in the North Carolina Music Festival at Chapel Hill . . . On her return to the USA from Europe, **Violet Strandz,** teacher at the **Gladys Hight-Claire Powell School** in Chicago, spent several weeks studying in NYC and was a visitor at DANCE Magazine's offices . . . **Nina Coppola,** currently teaching in New Mexico, was soloist in excerpts from "The Nutcracker" and "Don Quixote" in a program for the July CPEA conference in Santa Fe . . . **Peggy Lou Snyder,** formerly of Amarillo, Tex., has opened a **School of Dancing and Creative Arts** in Hayward, Calif.

The **Ellis-DuBoulay School of Ballet** in Chicago this fall is offering regular classes in Benesh Dance Notation. They are the 1st US ballet school to present the method . . . **Herbert Bliss,** long-time soloist with the NYC Ballet, will not be with the co. for their Sept. season in NYC. He has joined the faculty of the **Serge Nadejdin School of Ballet** in Cleveland. Mr. Nadejdin, trained in the Russian Imperial school, had been operating his Cleveland school for more than 25 years. Wishing to add a teacher trained by Balanchine, he engaged Bliss, but Mr. Nadejdin passed away before Bliss was able to go to Cleveland.

Jacki Garland, 13-year-old student of **Toni Yadom** of Lawrence, Kansas flew to NYC to be one of **Joe Price's** demonstrators at both the DEA and DMA conventions . . . The **Fokine Ballet Camp,** Great Barrington, Mass., gave 2 summer programs — on July 19 and Aug. 23 in Sheffield, Mass. Choreographers were **Victor Reilley** and **Regis Powers,** instructors at the camp, which is directed by **Christine Fokine.**

Two more schools are now designated as **Ballet Theatre Schools,** making the total 5. In Cleveland, the BT School is directed by **Ruth Pryor** (formerly head of the Ballet Russe Academy) and is located at 1030 Euclid Ave. **Marguerite deAnguera** will direct the BT School of Indianapolis, at 635 No. Pennsylvania Ave. BT Foundation has made available scholarships for a full summer course to the BT School in NYC to each of its affiliated schools.

CHICAGO NEWS

Angna Enters' 2 perfs. at Ravinia drew capacity crowds. Newcomers, who from the announcements expected a dancer, or at least a mime in the manner of Marceau, were baffled by Miss Enters' highly individual and hardly-dance offerings. However, they stayed to applaud.

Ruth Page is back from France. Among things she has brought back are sketches for decor and costumes for the new ballet she is planning, "Camille," based on Verdi's "La Traviata." Miss Page announced that **Michel Katcharoff** will be ballet master with the **Chicago Opera Ballet** on its 1959 tour . . . **Ballet Theatre's Audre Deckmann,** who could not go on the European tour because of a broken toe, has just won the title of Miss Chicago in the annual beauty contest which leads to Atlantic City. A winning factor was Miss Deckmann's talent offering, a dance choreographed for her by **Eric Braun.** She will be the 1st Atlantic City contestant to be performing a classic ballet no. in the talent show. Runner-up in the Chicago contest was **Vicky Linden,** pretty Music Theatre dancer.

Ballet Guild of Chicago's annual Stars of the Dance benefit will be held in the 8th St. Theatre the aft. of Oct. 5 . . . **Paul Haakon** was in town to set no's for a Barnes & Carruthers Fair Show. The ensemble included daughter **Paula Haakon,** a lovely youngster not yet out of high school. The troupe also boasted a couple of Music Hall dancers out on a vacation-with-pay lark, and **Helen Whittaker,** collaborator with **Lillian Moore** on the forthcoming memoirs of Marius Petipa. (Miss Whittaker is the translator.)

Audre Johnston and **David Rossow** of Ruth Page's co. were Maggie and Harry Beaton, respectively, in the Music Theatre's "Brigadoon." Both excelled in the dramatic assignments as well as in the dances, choreographed by **Jerry Ross.** Ross, after a successful summer season as choreographer, ends up with a personal appearance in the role of Bob in the last show, "The Boy Friend" . . . **Hal Loman** and his Playmates **(Barbara Maye** and **Pat Burns)** are dancing well in the Palmer House's Empire Room. Cleverest of their offerings is a dance satire on "Dragnet." *Ann Barzel*

HOLLYWOOD (VIA LONDON)

On our West Coast we are all familiar with **Donn Arden** and his big productions which guarantee work and a long run for dancers, but in Europe Arden seems to have the field to himself. Your reporter has seen or heard the name Donn Arden in every language possible . . . **Tony Charmoli** is staging the new Lisa Kirk act. To date **Jimmy Brooks** is the only dancer signed . . . **Nick Castle** returns to the Hal Roach lot this month to stage the musical sequences on the Gale Storm show. Production meetings are now in session for Paramount's big musical, "Five

(Continued on Page 95)

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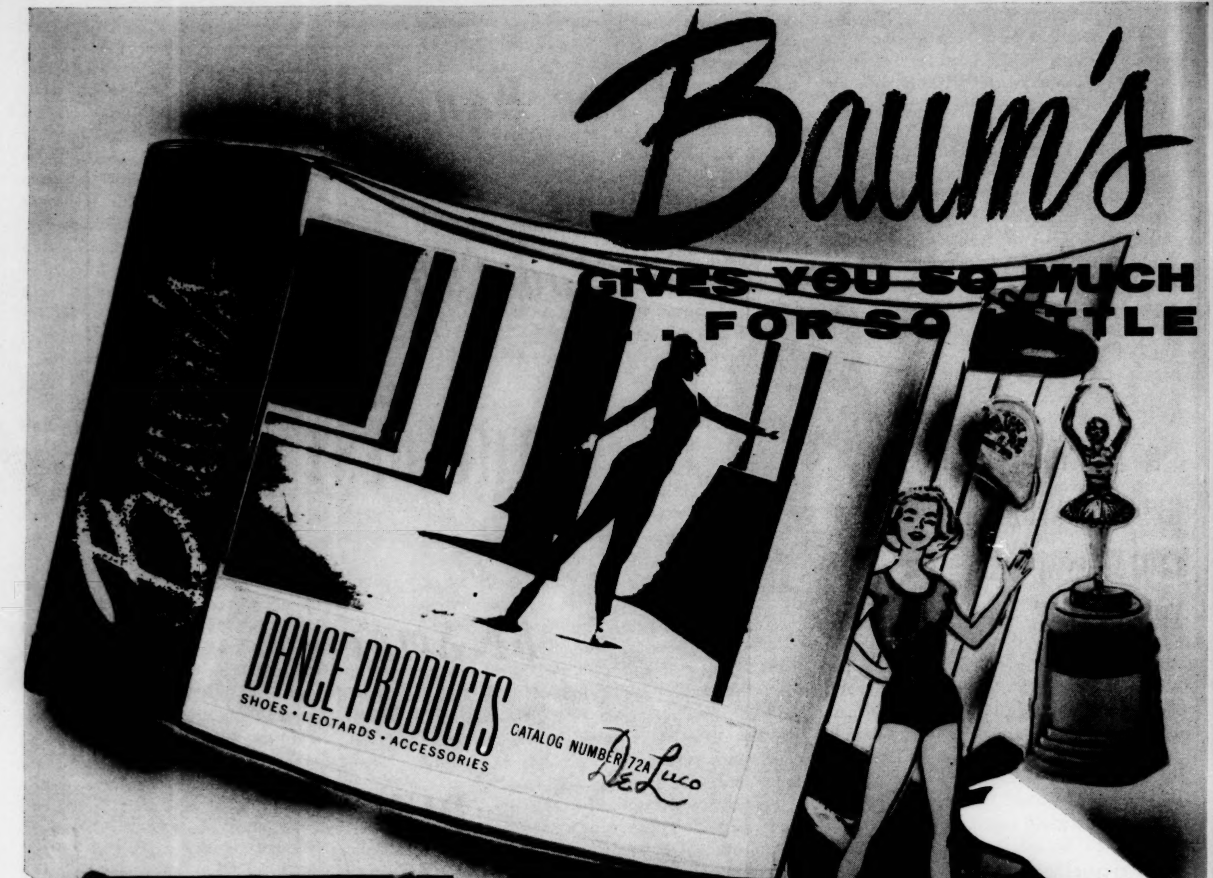
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LOOKING AT TELEVISION

WITH ANN BARZEL

This summer has been the most sterile season for television dance since 1944. In 1944 the 5,000 set owners in New York City, if they had a mind to, could have seen on Dumont's Sketchbook a series of original ballets including *One Summer's Day, Fly Away Home, Treasure for Two,* and *Back of the Big Top*. On these were lavished all the electronic know-how of montage, cinematic background, superimposition and ingenuity. No such example of creativity has been allowed this year.

Reports from the Newport Jazz Festival mentioned a lecture-demonstration on dance as one of the best and most popular programs there. I assumed the several television jazz shows would take that as a cue to go on with the dance. I set up a watch and suffered through a completely unrewarding series of shows.

Only the Andy Williams Show with the excellent Hamilton Trio, Polka-Go-Round with its regular and guest troupes, and some of Peter Gennaro's work on the Crosby Show were worth staying indoors for.

The Andy Williams Show was a bit more sophisticated than most TV variety fare, and the Hamilton dancers were just right for the milieu. Bob Hamilton and his two new partners did one long dance per show. It was usually given an ingenious, if not elaborate, production setting. The material of the dance kept close to the rhythm-dominated modern jazz and Calypso that Hamilton does so well. The best number I caught was the one in rustic setting on July 31. The trio in blue jeans and sneakers danced crisply. Knee and shoulder accents, knee slides and impartially apportioned lifts were put together to make it a fresh dance. It was danced ever so gaily — just as if it were the newest, most original number ever invented. The Calypso of August 7 was more routine, a bit tired in conception. The setting included trees among which the dancers wove and which sometimes obstructed the view.

The unsophisticated Polka-Go-Round reaped so much favorable fan mail, that although it was slated as a summer replacement for Lawrence Welk, it may be given its own network slot on ABC. I was interested in reading some of the letters, since Felix Sadoski's professional dance group came in for a lion's share of the ecstatic praise. Viewers in Ohio, Wyoming, Texas, etc., wrote that the Moiseyev appearance on the Sullivan Show had whetted their appetite for this type of dance. The group's Richard Tarczynski leaves in September to join Ballet Russe.

Peter Gennaro, though stymied by the stale style and corny ideas of the Bob Crosby Show, managed to come up with some diverting ensembles. On July 12 a skating number did its best not to be anything like *Les Patineurs,* and left you with a memory of Gretchen Wyler's very long and shapely legs. The same evening Miss Wyler and two girl companions were effective in a sack-clothed Charleston. The dancing was fine, but I wish they would not think it necessary to punctuate their movements with squeals.

Danny Daniels' name appeared as choreographer for Steve Allen's summer replacements, but nothing Steve Lawrence and Eydie Gormé did looked like there had been choreographic services rendered until August 3. On that program Miss Gormé and Peter Lawford sang a group of songs that featured the word "dance" — "I Won't Dance," "Shall We Dance," "Dancing in the Dark." In the lovely background — a tremendous pastel space set with staircase, tall pillars and graceful drapes—several couples flitted by now and then. Finally Gormé and Lawford stopped the warbling and waltzed around amateurishly in the wonderful set. It could have framed a beautiful dance number, but as usual the dancers were only secondary props to illustrate a popular song.

It could not be modesty, it must be artistic integrity that keeps choreographic credit from being awarded for the routines on the Sunday night Chevy Show. I thought it was an oversight, but twice I sat through until the last crawling epitaph was printed. I learned all about the creators of lights, quips and make-up, but not the movements. Such anonymity earns respect. The best anonymous work on the show was seen on July 13, when a four-couple ensemble changed costumes three times. The four girls in black silk tights, the crew-cut lads in black shirts and slacks, pranced about smiling Janet Blair making sharp, angry movements. Later, in evening dress, they waltzed in an elegant ballroom while Dorothy Kirsten sang. The soft-colored costumes made a wonderful swirl of movement in the perfect setting for a real dance, but there was none. "Fascinatin' Rhythm" found the group pounding rhythmically on typewriters in an office setting. Then they got up and did a lively dance, demonstrating they were good dancers even if the number was a routine patchwork of the same movements and gestures seen over and over.

Ed Sullivan's horn of plenty yielded several dancers last month. On July 13 a speedy pair slid and stomped in excellent jazz steps. It would have been sexy if it were not so fast. Their names were Marcia and Marvin, that is if I understood Sullivan's mumble. But I am not complaining. I'm not ever going to carp about Sullivan's way with introductions. I'm too full of admiration for that wonderfully expressive look with which he wilted the boor who made an uncomplimentary sound at the Moiseyev broadcast.

Sullivan's July 27 show included talented Bobby Van, who did an agreeably relaxed tap dance to "Too Darn Hot." Julia Meade, who is so convincing about cars and cameras, essayed some impersonations that were decidedly amateurish and reached rock-bottom when she tried to dance like Ray Bolger.

Arthur Godfrey, whose antipathy to dance puts him in a class with Cotton Mather, stalked through a cakewalk when his July 21 Talent Scouts program took the form of a minstrel show. There were a number of cuties participating, and choreographic credit was flashed for Felisa Condé.

If you found the summer meager, the announced plans for fall and winter TV give dance even less visibility. The new note, "musical situation-comedies," means that stars such as Danny Thomas will sing as well as recite lines. There is no provision for dance. The dozens of "specials" announced do not mention choreographers, so we fear dance takes a minor place, if any. A bright note is the news that Peter Gennaro will be choreographer for Hit Parade. THE END

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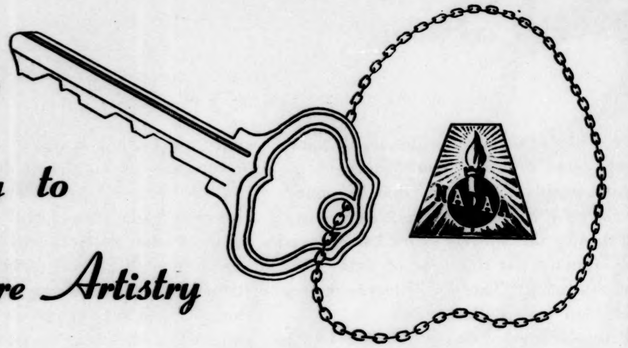

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

There has been no end to the duplication of recordings of popular symphonies, concertos and instrumental works since the initial long-playing record was issued some ten years ago. The same situation is true of standard ballet scores. Of course this does not mean that the quality of performance and recorded sound does not vary. It does. A problem that faces the dancer more acutely than the music lover is determining (when dealing with excerpts) just what the disc really contains. The title of an LP disc is often obscure and misleading and the contents are sometimes mislabeled on the disc itself.

One of the most abused victims of this practice is *Swan Lake.* There are about fifteen single discs of excerpts from the ballet in the catalogue, the latest three played by the Ballet Theatre Orchestra under the direction of Joseph Levine (Capitol PAO-8416), the Philadelphia Orchestra under the direction of Eugene Ormandy (Columbia ML5201), and the Royal Opera House Orchestra, Covent Garden, under the direction of Jean Morel (Victor LM-2227). All three discs contain merely excerpts. Two of them — the Capitol and Columbia) — give no indication of the contents, drawn from several acts, on their jackets (and even the Capitol disc is a hodge-podge rather than the one-act Ballet Theatre version which would have been most welcome). Our recommendation is to listen to the disc before purchasing, make sure it contains what you want, and that you are satisfied with the performance. The only complete version is the old three-disc Dorati set (Mercury OL 3-102).

While on the subject of duplications, the three early Stravinsky scores—*Petrouchka, Sacre du Printemps (Rites of Spring)* and *Firebird* — also have formidable lists of entries in the catalogues, and they continue to pile up. There are two new *Sacres.* Igor Markevitch, one of the last of Diaghilev's protégés, conducts the Philharmonia Orchestra (Angel 35549) in a rhythmic, exciting version; Jascha Horenstein and the Symphony Orchestra of Southwest German Radio, Baden-Baden, (Vox PL 10-430) is more erratic and mannered. The 1919 version of the *Firebird Suite* is also on the Vox disc.

This same *Firebird Suite* also appears with Lorin Maazel conducting the Berlin Radio Symphony Orchestra (Decca DL 9978) in a competent performance. The symphonic poem, *Chant du Rossignol*, by Stravinsky, completes Maazel's disc. But Maazel is competing, on his LP disc, against veterans like Monteux, who conducted the premières of *Petrouchka* and *Sacre*, and Ernest Ansermet, who joined the Diaghilev company as a conductor in 1916. And, too, these men have the same advantage of modern recording sound and good orchestras.

In fact Ansermet's early recording of *Petrouchka* (London LL-130) has been withdrawn and replaced with a new and brilliant recording (London LL-3018). As in the previous recording he conducts his own Orchestre de la Suisse Romande. There are no cuts; Ansermet follows the score just as we know it from the ballet. If the soul of Petrouchka can be revealed through music, this interpretation does it.

Excerpts and suites from the Prokofieff *Romeo and Juliet* are also getting a play. The latest is a disc of excerpts conducted by Dimitri Mitropoulos and played by the New York Philharmonic (Columbia ML-5267). One gets the feeling here that Mitropoulos handles this music as purely for orchestral concert material rather than for dance. And why the picture of Merce Cunningham and Carolyn Brown on the sleeve when both the film version with Ulanova and a stage version by the Danish Royal Ballet caused such a stir here?

It seems it is also possible to come up with a first recording — Ashton's *Birthday Offering*, with music by Glazounov (Angel 35588). This is the ballet that Ashton had arranged for the Sadler's Wells Silver Jubilee, but it turned out so successfully that it is now one of the popular repertory items of the Royal Ballet. The score is made up of a wide assortment of pieces by Glazounov, selected by Ashton and arranged by Robert Irving, who conducts the Royal Philharmonic Orchestra on this disc. This may not be music for the serious musician, or for the dramatic dancer, but for the ballet dancer who likes to dance variation upon variation just for the sheer love of dancing, there is little better. Gordon Jacob's arrangement of Lecocq's *Mam'zelle Angot* is also on the disc. This is a poor man's *Gaité Parisienne*.

THE END

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INFORMAL REPORT:

Beth Fisher Goes to Europe with Ballet Theatre

Ralph Berry

Backstage portrait of Beth Fisher.

Beth Fisher is well aware of the State Department's purpose in sponsoring the four-month overseas tour by American Ballet Theatre. And she was truly impressed to find that many of the stops on that company's recent tour of Europe and North Africa were in cities that had never seen any American dancers before.

But, being an alert 19-year-old dancer on her first trip abroad, one can also understand that in an interview she talked only briefly about "fostering international good will," and then launched excitedly into reports of veiled women in Casablanca, snow-capped mountains in Norway, and a two-hour trolley ride — in the wrong direction — in Helsinki.

Beth was forced home in late June by an inflamed right foot, but not before seeing Morocco, Poland, Germany, Finland, Norway and France. (She missed subsequent visits to Holland, Belgium, Ireland, Yugoslavia, the Riviera, Switzerland and Spain — and the horrible fire which destroyed many sets and costumes. *(See Presstime News)*

A product of Denver's Ballet Theatre school, brown-eyed Beth joined the company in the spring of 1957. Previously, she was a member of the dancing Fisher Sisters — Beth, Joan, Gail and Lynn — who toured the Southwest on weekends and

BY EUGENE PALATSKY

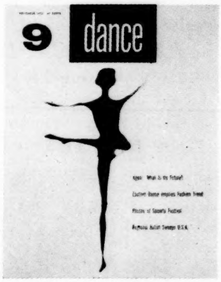
Finnish National Travel Office

A principal street on Helsinki, Finland. Beth and friends boarded a trolley for their hotel — but first got a 2-hour ride around the city.

school vacations. Their father managed the ensemble, mother was wardrobe mistress and Joan supplied most of the choreography. Joan danced in the Ballet Theatre corps until leaving to raise a family two years ago.

Replacing her sister, Beth's ABT debut was in the Phoenix Theatre Workshop in 1957. She has been a member of the

(Continued on Page 78)



on the cover: Model for the elongated shadow of a dancer is none other than Martha Swope, ex-dancer who now specializes in dance photography. Her pictures appear frequently in DANCE Magazine, and she is well represented in this issue on pp. 33, 39, 40 and 44.
Photo by JOHN G. ROSS

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IN THE MAILBOX

Approves Feher Theories

I have read with extraordinary interest the two-part article in the June and July issues by Milton Feher on the use of dance techniques as therapy for polio victims.

It was surprising and heartening for me to learn that the very elements which underlie the delight of the dance for normal people — relaxation, sensations of power and strength, re-establishment of "right" balance and a feeling of joy unequaled, perhaps, by any other creative activity—are the same principles which underlie the learning of new skills, strength, balance and well-being by the victims of crippling disease.

The author has set forth the theory on which is based his successful work with the disabled — a concept of far-reaching significance for the normal person too. The explanation is clear, and, I think, entirely convincing.

Articles like this which push out the frontiers of our thinking about the art of the dance into ever-wider fields make more valuable than ever your most interesting magazine.

Olive L. Lieberman
New York City

IN THE NEWS

Pat Coffey

***REHEARSAL IN THE SUN:** Three students (Larrying Eddington of Tucson, Alfred Huang of Los Angeles, Gale Peterson of Casper, Wyo.) prepare for the July 26-27 premiere of Helen Tamiris' "Dance for Walt Whitman" at the Perry-Mansfield Sch., Steamboat Springs, Colo.*

Defends Vienna Co.

Throughout his *Reports from Abroad* in the July issue, Eugene Palatsky implies that the excellence of the Vienna State Opera Ballet is entirely due to its Anglo-Australian assistant ballet-master Gordon Hamilton, his American teaching associate Georgia Hiden, and American soloist Richard Adama. While it is undoubtedly true that these three talented people have contributed enormously, the insinuation that the abilties of their Austrian colleagues are negligible and that "the classical tradition in this ballet company dates back less than four years — to the arrival in Vienna of Gordon Hamilton" is not only unkind but also untrue.

A check of the Vienna State Opera's annals prior to Hamilton's arrival disproves the statement that "the classics were unknown." Two ballets which are considered international classics, *Coppelia* and *Puppenfee,* as well as some works which might be considered Austrian classics, were in the repertory.

The statement that "there had been a succession of ballet-masters who could do nothing but count" is disproven by the high level of dancing. With the exception of Adama and some of the younger girls, most of the Vienna State Opera Ballet's present soloists, including lovely prima ballerina Edeltraut Brexner, were already established dancers before Hamilton's arrival . . . Among the many glowing observations on the company, made before the autumn of 1954, is that by Danish writer Isak Dinesen: "On watching the ballet at Vienna he had the feeling that this was too much; it could not be done. And then it was done, lightly, as in jest. One begins to doubt the fall of man and not worry about it when a young dancer can thus rise from it again . . ." Those (many) comments show that it is not necessary to know the French names of the various ballet steps in order to dance them well. . .

The Vienna State Opera Ballet is profiting from its foreign members. But, like the Royal Danish Ballet, it stands in grave danger of becoming still another "international-style" ballet company by neglecting its own tradition of classical dancing, which is "as delicately romantic as that of the Paris Opera Ballet — but for the French dancer's habit of presenting herself directly to the audience, the Viennese substitutes an almost shy simplicity tinted by a slightly bemused smile."

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In The Mailbox

(Continued from Page 15)

Off-B'way in Paris

I have noticed that the coverage of dance news from Paris in DANCE Magazine seems almost exclusively concerned with ballet performances in the state-subsidized theatres and those of the international touring companies. As DANCE Magazine does address itself to readers who are interested in all forms of dance, it seems to me that some notice might be taken of work being done in Paris by non-classic dancers, some of whom have been evolving their own ideas and performing for the past fifteen or twenty years. As these dancers suffer from the limitation of the "one-performance-a-year" handicap which has always been the bane of concert dancers here, their existence seems to have been largely ignored by the critics. I dread to think of the consequential void which might have been created for the early experimental period of the modern movement in dance here had it not been for the constructive support of John Martin, Margaret Lloyd, Walter Terry and other dance critics in this country. As we are now in a period in which cultural exchange is more important than ever before, it occurs to me that a broader knowledge of dance activity in Paris would be mutually stimulating.

Wide World Photos

PARIS HAS WORKSHOP: "Cycle Eternel" by Karim Waehner, was one of works by 7 choreographers on the Apr. 22 Paris program presented by the French Assn. for Choreog. Research and Study, sponsored by the French Min. of Educ., Dinah Maggi supervising.

I should like to mention briefly the work of some of the people whom I saw during a three-year period in Paris. Experimental group choreography in abstract dance has been done by Marguerite Bougai, who also was one of the first dancers to experiment with the *Ondes Martenot.* Experiments in the integration of poetry and the dance have been presented by the sensitive young group directed by Gene-

(Continued on Page 92)

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A Monthly Feature

THE ↓ NAME DROPPER

Most everybody knows that Rita Hayworth's real name is Rita Cansino and that she's one of a populous clan of performers who have been bringing the Spanish dance to the American public ever since the days of Keith-Orpheum vaudeville. But what about her renowned relatives?

We asked Susita Cansino (Angel's widow, presently a teacher of ballet and Spanish in New York) and Chicago teacher Elisa Stigler (a pupil of Angel) to give us a run-down of this esteemed and influential family.

It begins with Seville-born Antonio Cansino Sr. "Padre" and his wife, Carmen, had seven children — namely (from oldest to youngest) Elisa, Eduardo, Angel, Paco, Jose, Antonio Jr. and Rafael. Elisa now teaches in Spain. Her son Gabriel has been dancing and teaching in the San Francisco area. Eduardo heads two Spanish studios—one in Laredo, Texas, one in Oceanside, Calif. Angel, an eminent New York teacher for many years, died in 1955. Paco is currently a Manhattan instructor. Jose has a well-known Spanish studio in Los Angeles. Associated with Jose, teaching ballroom is Antonio Jr. The youngest brother, Rafael, after getting just a start as a ballroom teacher, died of pneumonia about a decade ago in California.

Three Cansino grandchildren are active in show business. Eduardo Jr. is in little theatre work on the Coast. His sister is Rita Hayworth. Carmina Susanne, only daughter of Angel and Susita, has her own act, "Susanne and the Escorts," which is featured in a long-run revue now playing in Australia. (Carmina Susanne has the distinction of having been born right in Carnegie Hall, where her parents had a studio and apartment.)

Stand by: next we'll try to diagram the Charisse dynasty.

Delving into the past of a few other people, we find that tap virtuoso Paul Draper was once an Arthur Murray instructor. And that it was Ted Shawn who, back in 1923, twisted the muscular arm of physical culturist Bernarr MacFadden and persuaded him to launch DANCE LOVERS MAGAZINE, our direct ancestor.

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"NIGHTCAP"

BY LEO LERMAN

At the American Shakespeare Festival Theatre in Stratford, Connecticut, George Balanchine creates whatever dances are indicated by script or director. At the Shakespearean Festival in Stratford, Canada, Tom Brown, Assistant Artistic Director of the Foundation — "experienced," according to the program, "in both ballet and opera" — arranges the necessary dances. Balanchine is, of course, the greatest contemporary choreographer, and it is, indeed, an honor for the Stratford, Conn., company to have the services of so major a dance figure. Of Mr. Brown we knew nothing, save that he "worked with Tyrone Guthrie on the Broadway musical, *Candide*," until we saw his contributions to this season's festival.

Both Balanchine and Brown were occupied this summer in working on *The Winter's Tale*, for both the American and the Canadian companies include that rarely seen Shakespeare opus in their current seasons. Balanchine also was involved in *A Midsummer Night's Dream*, Brown in *Much Ado About Nothing*. Here, then, are two extremes: Balanchine, the master, Brown, comparatively a dance novice, coping with and solving similar problems. And each, in his way, comes out very well indeed.

The Balanchine embellishments, no matter how infinitesimal, are authentically Balanchine. Especially in *Winter's Tale* are his long *enchainements* evident. Actors, now become dancers, knot themselves into tangles, creep under one another's arms, seem inextricably conglomerated, suddenly unravel harmoniously and beautifully. The players, more in *Midsummer Night's Dream* than in *Winter's Tale*, flower into dance. But never is this excessive and never does it become too balletic, too "dancey" for the play itself. The miraculous aspect of all this is Balanchine's extraordinary control: he never puts himself first. These are always legitimate productions of Shakespeare's plays, and that is what Stratford, Conn. audiences get to see—plus superb dance enhancements by George Balanchine . . . dance moments which grow organically out of dramatic necessities . . . little formal period dances, cavortings by rustics, a sudden dance design which intensifies and embellishes the meaning of the play.

Up in Stratford, Ontario, Mr. Brown's embellishments are of a more conservative nature—very workmanlike, deeply respectful of their occasions, clean, even pretty. He is a neat craftsman, at his best when arranging social dances for an enchanting 1869ish production of *Much Ado About Nothing*. Here, great ladies and gentlemen move ritualistically, gracefully towards one another, meet, part. A cotillion comes alive, and for a few moments an era is evoked, lives—and all within the play's own proportions. I do not know whether Mr. Brown is, actually, a choreographer, but that he is exactly the right man to have on the scene when an arranger of dances is needed for classical theatre is happily evident at Stratford, Ontario.

A total contrast to the two Stratfords transpires in Manhattan's Greenwich Village at a new little night spot, Jim Paul Eilers' Showplace.

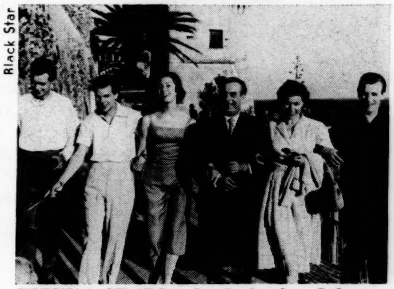
Here, on what must be the town's smallest stage, ensues a most miniature revue: Jerry Herman's *Nightcap*, two acts, one overture, one intermission, eighteen numbers, four performers (all sort-of dance, sing, act), one piano player — Mr. Herman usually, but he is now so busy, writing a musical for Broadway production and a revue to be presented later this season at the Margo Jones Theatre in Dallas, that he has had to give up being the orchestra of his own Showplace show. Nevertheless, Jerry Herman—at the keyboard, or absent from the premises—is the bright, glorious star of this show.

The material is always better than the performers — and they are quite good. Kenneth Nelson (he was a lead in *Seventeen)* does most of the dancing, poking fun at traditional revue and vaudeville dance, singing and even moving like Harold Lang. His is an exuberant personality — he has real song-and-dance-man charm.

But the best thing about the dance bits in *Nightcap* is that they are utterly unpretentious, and that's a lesson which could profit the choreographers of our up-and-coming season of super Broadway musicals.

THE END

IN THE NEWS



Black Star

***VIENNA STARS:** In Italy for July appearances at the 4th Int'l Ballet Festival at Nervi, members of the Vienna Opera Ballet take a stroll. L. to r.: Karl Musil, Heinz Weitz, Christl Zimmerl, choreog-dir. Willy Franzl, Lucie Brauer, Richard Adama. The co. premiered "The Southern Rose," music by Johann Strauss.*

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THURS., SEPT. 18 LES SYLPHIDES, *MISS JULIE, GRADUATION BALL
FRI., SEPT. 19 PAEAN, GISELLE (2 ACTS)
SAT. MAT. SEPT. 20 SWAN LAKE, PETER AND THE WOLF, GRADUATION BALL
SAT. EVE. SEPT. 20 THEME AND VARIATIONS, MISS JULIE, PAS DE DEUX—NUTCRACKER, OFFENBACH IN THE UNDERWORLD
MON., SEPT. 22 THEME AND VARIATIONS, *JOURNEY, RODEO, INTERPLAY
TUES., SEPT. 23 LES PATINEURS, *NEW BALLET (untitled) PAS DE DEUX—BLACK SWAN, GRADUATION BALL
WED., SEPT. 24 DESIGNS WITH STRINGS, GISELLE (2 ACTS) INTERPLAY
THURS., SEPT. 25 SWAN LAKE, WINTER'S EVE, PAS DE DEUX, NEW BALLET (untitled)
***Premiere**

FRI., SEPT. 26 PETROUCHKA, MISS JULIE, RODEO
SAT. MAT. SEPT. 27 PETROUCHKA, LES SYLPHIDES, RODEO
SAT. EVE. SEPT. 27 SWAN LAKE, FALL RIVER LEGEND, JUDGMENT OF PARIS, NEW BALLET (untitled)
MON., SEPT. 29 LES SYLPHIDES, MISS JULIE, PAS DE DEUX—PAQUITA, FANCY FREE
TUES., SEPT 30 PAEAN, FALL RIVER LEGEND, PAS DE DEUX—NUTCRACKER, NEW BALLET (untitled)
WED., OCT. 1 LES SYLPHIDES, CAPRICHOS, PILLAR OF FIRE, INTERPLAY
THURS., OCT. 2 SWAN LAKE, THE COMBAT, PAS DE DEUX, THEME AND VARIATIONS
FRI., OCT. 3 BILLY THE KID, PAS DE DEUX—BLACK SWAN, JOURNEY, OFFENBACH IN THE UNDERWORLD
SAT. MAT. OCT. 4 LES PATINEURS, GISELLE (2 ACTS)
SAT. EVE. OCT. 4 LES PATINEURS, MISS JULIE, THE COMBAT, OFFENBACH IN THE UNDERWORLD

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REVIEWS

BY DORIS HERING

The Washington Ballet
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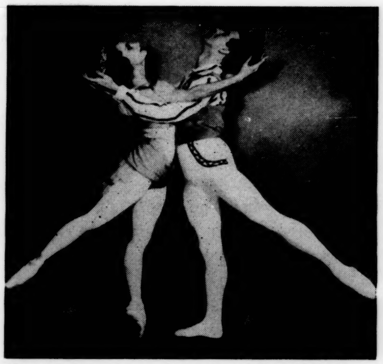
June 30 - July 3, 1958

About two years ago, the Washington Ballet (under artistic advisor Lisa Gardiner) began to widen its scope beyond programs for children. And, felicitously, it acquired Frederic Franklin as ballet master and co-director with Mary Day.

The company is a potentially interesting one. Its dancers are remarkably homogeneous in appearance, slim, pared down, with the spare look of professionals (although it is actually a semi-professional organization). And Mr. Franklin has obviously imparted to the group his own brisk, alert, and straightforward stage style. The result is honest dancing, secure dancing, though only occasionally dancing that touches the heart. (Part of this lack stems from the repertoire, which, in the two performances that we saw, seemed on the superficial side).



Marcia Barrett and Robert Davis, featured dancers in The Washington Ballet's July 2 premiere of Frederic Franklin's "Etalage" at the Carter Barron Theatre.

Mr. Franklin made his choreographic debut with *Etalage* (Liszt), a four-part display of academic style. In creating the work, his point of view was that of the ballet master, working to reveal the special qualities of his soloists — the harmony of his corps. It was not the point of view of a choreographer striving to reveal the facets of the music in terms of searching dance movement. The result was well-ordered and symmetrical, with occasional glints of vivacity, especially in the prancing last movement.

Mary Day also contributed two musical works, *Shubertiana* and *Hi-Spri* (Shostakovitch). The boney musical structure of Shostakovitch seemed more suited to Miss Day's choreographic temperament. It enabled her to create quickly shifting stage patterns flavored with the bouncy play of adolescents. But occasionally the boy-and-girl tone of *Hi-Spri* became a bit coy, a bit on the hide-and-seek side.

The company style was not especially well suited to Miss Day's *Shubertiana,* where the freize-like postures and greco-romantic styling tended to become de-energized. Only soloist Jacqueline Hepner seemed able to find a balance between the willowy and the dynamic.

Last year The Washington Ballet invited Canadian choreographer Heino Heiden to stage his *The Chinese Nightingale* (Werner Egk) for them. We found the fundamental concept of the ballet rather old-fashioned, for it told the Hans Christian Andersen legend with an emphasis upon pantomime, and with the dance used as accompaniment, rather than as an integral part of the structure. As a result, the ballet rarely took flight, rarely achieved the delicate stylization that one associates with the legend.

As the Nightingale, Mimi Paul contributed a captivating performance. Faintly undulating her long slim arms and flowing through minute bourrées, she conjured up the elusive delicacy of an oriental bird.

In *Swan Lake Act II* and the *Polovtsian Dances* from *Prince Igor,* the company showed a sound grasp of the standard repertoire. And they performed with the aplomb of a far more mature group.

Marcia Barrett's Swan Queen was a lovely study. With light, quick movements of the head and high, attenuated arabesques, she emphasized the fragility of the role. And yet there was an undercurrent of strength and assurance.

As the Prince, Robert Davis has absorbed a good deal of the courtly style. But in his solo passages, he tended to outline the movement, rather than extending deeply into it. This same slightly tentative approach characterized his dancing in *Etalage.*

The *Polovtsian Dances* offer the special challenge of maintaining a dynamic but variegated pacing throughout an extended period of time. And the company achieved this with remarkable concentration, proving as it did through all the other works, that it is a sturdy group — one ready for a truly substantial repertoire.

As a special enticement, both programs featured a pas de deux by Guest Artists Alicia Alonso and Igor Youskevitch, whose dancing together is surely one of the most

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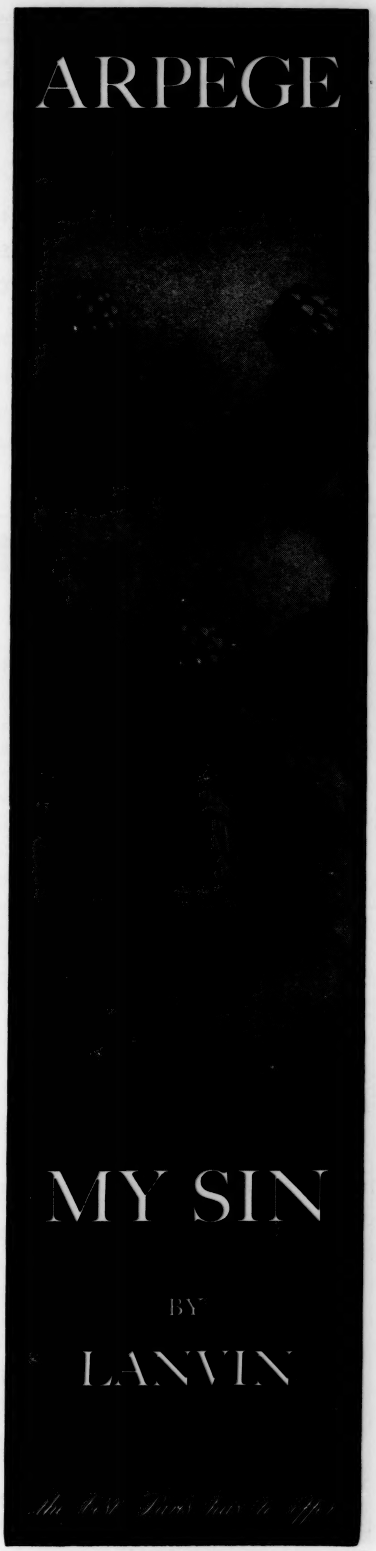

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REVIEWS *(Cont. from Page 23)*

satisfying artistic and human experiences in the realm of classic ballet.

Mr. Franklin also contributed a solo, *Troubadour*, choreographed by Job Sanders. Only his bright sense of timing and hearty dancing style kept the work from seeming excessively trifling.

Lloyd Geisler conducted the orchestra.

Atlanta Civic Ballet
Mata and Hari
Jacob's Pillow Dance Festival
July 29-August 1, 1958

Each time one re-visits Jacob's Pillow, there is a feeling of pleasant surprise at its blending of summertime informality and professional discipline in the conduct of the theatre and performances.

This particular set of performances combined the Atlanta Civic Ballet, oldest of America's regional companies; and Mata and Hari, probably America's best known dance-mimes. The combination was refreshing.

Although good training is of the essence in the formation of a ballet company, there is a more important element — the elusive one of company personality. Under the artistic direction of Dorothy Alexander, the Atlanta Civic Ballet has achieved a definite and appealing quality of its own. It is a lyric one.

The dancers look as though they rehearse in the open air, instead of in a studio. Their arms are softly rounded, their heads lightly poised. There is a suspension in their gestures, as though a gentle breeze were their master.

Mrs. Alexander emphasized this quality in her four-part ballet, *Green Altars* (Ravel). But this was not sufficient to keep the work in focus. *Green Altars* constantly veered between esthetic jolts and deep insights, between theatrical naiveté and pervasive poetry.

The principal jolt came before the curtain rose. For the printed libretto was dramatically unbelievable. It concerned a ballet director named Vernoy remorsefully recalling a war orphan named Rima who had once thought him her father. Setting out in search of the girl, he found her gamboling in a forest with her tree-spirit friends. There he died. Soon Alton, the leading dancer of his company, arrived, convinced the girl that she was destined for a life of art—and took her off to choreograph a ballet revealing her philosophy of life.

The idea behind this convoluted tale was a lofty one — the mingling of faith and love and art in human aspiration. And

(Continued on Page 75)

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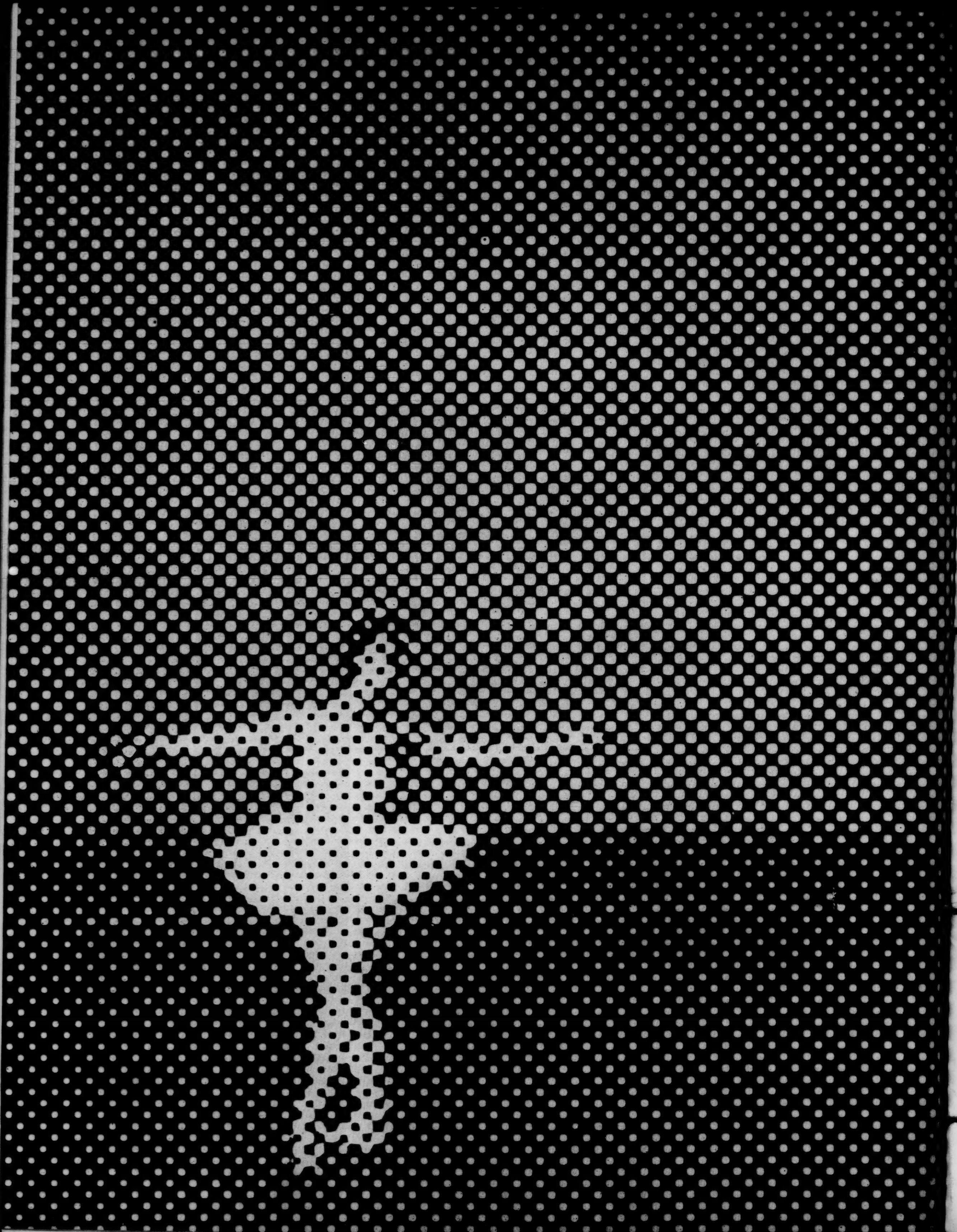

REGIONAL BALLET – U.S.A.

NEW ROOTS FOR AMERICAN BALLET

BY DORIS HERING

This symbol is new to DANCE Magazine. We hope it will appear for many years to come. For it represents regional ballet, a stirring trend in American dance. The symbol will be used to identify monthly features on regional ballet.

Formally (and many years and many dreams precede all formal beginnings), the regional ballet movement began in Atlanta in the spring of 1956. Eight companies came together at the invitation of the Atlanta Civic Ballet to perform in the first Southeastern Regional Ballet Festival.

Since then there have been two more Southeastern Festivals. And the organization for a Northeastern Festival next spring has been formed. DANCE Magazine has reported fully on all of these. But now we feel that the time is ripe for something more.

As the months go by, REGIONAL BALLET—U.S.A. will outline the mechanics of forming a civic ballet and organizing a festival. But more than that, it will introduce typical companies and typical dancers; explore musical, choreographic and staging resources; serve as an idea-exchange between those who already have companies and those who contemplate organizing them.

We are proud to have reflected the early stirrings of regional ballet in the United States. We shall rejoice in its full flowering.

•

When the curtain rises on a civic ballet performance in Scranton or Pasadena or Detroit or Jacksonville or dozens of other American cities, many hearts beat faster. Not only dancers' hearts and choreographers' hearts. But those of the women who have baked cakes and sold them for the benefit of the civic ballet; the business men who have constructed sets in their spare time; the committees who have sent out publicity and sold tickets, who have sewed costumes and transported them in their cars, who have solicited financial contributions to make the performance possible.

Through the medium of civic or regional ballet companies, the dance is becoming a more vital part of the lives of American people—those who live outside of the large urban centers where the touring professional companies concentrate their longest seasons. And nothing could be more encouraging, more wholesome, and more hopeful for the future development of dance in America. For an art has meaning only when it is actually part of peoples' lives, when they have a feeling of responsibility for it.

The Source

The first question that comes to mind is why has the regional movement burgeoned with such seeming suddenness? Why can one now look at a map of the United States and spot some fifty cities with approximately seventy bona fide regional ballets flourishing and growing?

Actually, the growth has not been so sudden. It weaves back ten, twenty, even thirty years in American dance history.

During that time a whole generation of exceptional teachers has matured. They have an extensive knowledge of ballet technique. They are in many cases adept at choreography. And they are active and respected members of their communities.

Some of these teachers are Russians who emigrated to this country in the post-Diaghilev days. Some are their disciples. Many are former members of Ballet Theatre and Ballet Russe de Monte Carlo. Still others are young people who have at some point studied in the large urban schools (principally in New York) and have then returned to their home towns to open studios of their own.

They have, in their turn, produced a generation of exceptional adolescents—beautifully trained and totally dedicated. As one teacher told us: "I can't keep my dancers out of the studio. Whether I am there or not, they come every night and virtually all day on Saturday to rehearse." And another added: "I made a rule for my civic ballet that three unexcused absences in five years would automatically mean dismissal. And would you believe it, in all the years my company has been in existence, we have lost only one girl."

Dancing, like all of the arts, is an act of communicating. Well trained dancers with no performing outlet are like vessels brimming full to the point of spilling over. And spill over they have into an American phenomenon which has acquired the title of "regional ballet" or "civic ballet."

It would be difficult at this point to say who derives more enjoyment from the regional ballet companies—the dancers or

(over)

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The regional ballets are producing a generation of exceptional adolescents — beautifully trained and totally dedicated.

the audience. For the organization, growing as it does out of the community, captures the immediate interest of its citizens. Each performance becomes a shared experience.

A grandmother in a southern city stated it this way: "When I was a girl, my father wouldn't hear of my doing what was then called 'fancy dancing'. But now I can express my interest in dance by serving as president of our ballet guild." And a middle-aged man, vice-president of a machinery concern, volunteered: "I've always had a yen to putter around backstage. I made the lighting set-up for our ballet this year. And for next year, I've already gotten my firm to donate money for more professional equipment."

But despite this personal touch, the regional ballet movement, at its best, does not fall into the realm of amateur theatricals. The motivation and atmosphere are professional. And a number of dancers have already moved on to the national touring companies.

Regional Ballet — Defined

One of the most heartwarming aspects of regional ballet is its role in the life of the young dancer. But before exploring this, it might be well to stop and define a few terms. The definitions emerge from the questions that have been asked most frequently and from the answers offered by those who are already experienced at directing their own companies. Here are the major questions:

(1) What is a regional ballet? (2) Is there a difference between a regional ballet and a civic ballet? (3) How does the regional ballet performance differ from the student recital?

The term "regional ballet" is a general one. It has to do with non-professional companies (the dancers and directors are non-salaried) and/or semi-professional companies (the dancers and directors contribute occasionally to professional activities like opera and summer theatre). The companies perform in the town or city of their origin, or in adjacent or nearby towns. They do not tour nationally. They are identified with their own region.

There are two kinds of regional ballets — those whose directors and dancing personnel emanate from a single school, and those with a dancing personnel drawn from several schools and selected in open audition. Under the general title of "regional ballets" can be included "civic ballets," "ballet guilds," "ballet theatres" and a variety of similarly titled organizations.

All regional ballets are, however, incorporated as non-profit making organizations whose income from ticket sales and fund raising drives is used to operate the company. No school receives money earned by a regional ballet. For this would place the company in the category of a school recital where possible profits can be absorbed by the school running the recital.

But the regional ballet differs from a recital in an even more fundamental way. The company is open only to dancers of proven ability. And the age range is limited, usually beginning at twelve and ending at thirty. The recital, on the other hand, is open to all children regardless of age or ability. One young member of a civic ballet made the distinction very clearly when she said, "In a recital you dance for your parents. In a civic ballet you dance for real people."

Although the regional ballet is essentially non-professional in that the dancers' incomes are not derived from it, the better companies strive constantly for a thoroughly professional atmosphere — a specified number of classes per week for company members, stringent rules about rehearsal attendance, and dignified comportment backstage and on-stage.

How the Company Serves the Dancer

In this professional attitude lies the clue to one of the most wholesome aspects of regional ballet. Adolescents, as everybody knows, are a breed unto themselves—sometimes solemnly adult, occasionally bafflingly childlike. And so their idea of dance—and of their role in the world of dance—is often quite unrealistic. They conjure up glowing images of themselves as eternal Swan Queens.

Some of these youngsters are truly dedicated. Nothing — no opposition and no hardship—will keep them from realizing their goal. But often they come to the large cities like New York before they are ready and before they are old enough to be on their own. One sees them every day along 57th Street, little satchels in hand, faces thin, eyes just a little less bright than they should be. They have been exposed too soon to a harshly competitive atmosphere. And sometimes they are ill-prepared for the demands of the stage.

The regional ballets serve a very important function in the lives of these dedicated children. They learn repertoire. They perform. They learn what it means to be a professional. And they do all of this while still living at home and enjoying normal adolescent pursuits, rather than being subjected to the cold-water-flat way of life to which the incipiently professional dancer often falls heir.

There is a still larger group of adolescents—those who have a transient dream of being a ballerina. They often have a fair amount of talent, and the experience of performing in the regional ballet gives them a chance to develop this talent in a realistic atmosphere. It also gives them a chance to evaluate themselves and decide whether the dancer's life is for them.

Those who eventually stop dancing or relegate it to the role of avocation, have in the meantime gained a healthy respect for it. They form the nucleus of an active dance audience of the future, an audience with a strong kinesthetic response, as well as a cultural one.

In other words, the regional ballet has an educational function that cannot be duplicated in the professional touring companies.

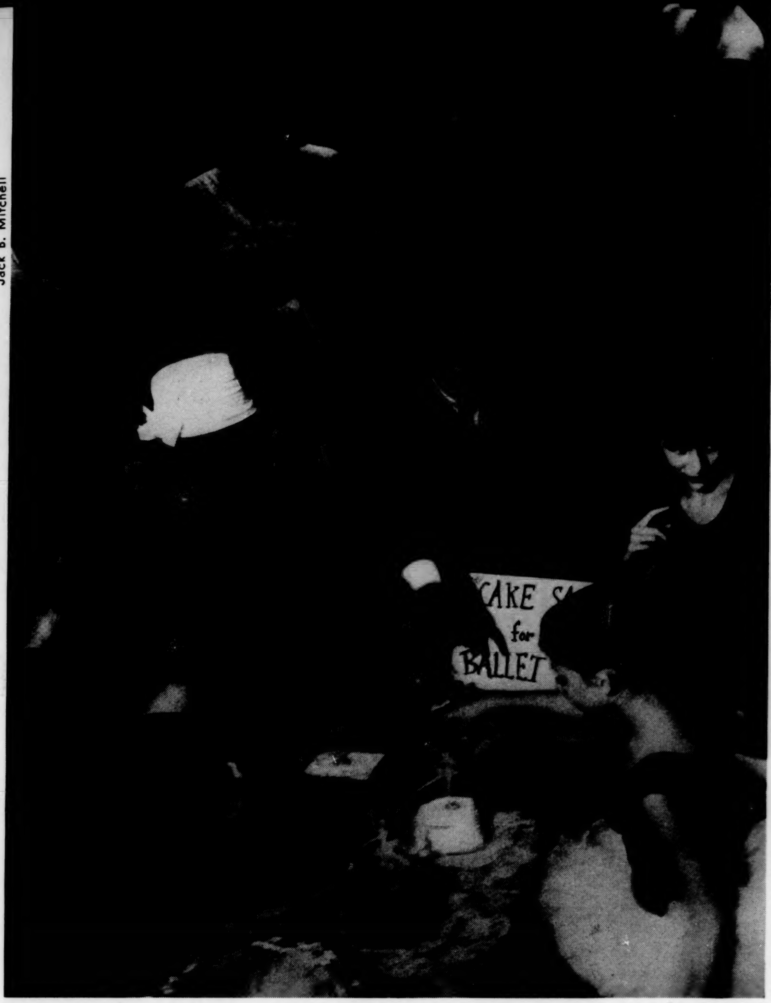
Regional Ballet Festivals

America is a big country — big and lonely in its bigness. And the resultant isolation is often demoralizing. Company directors need the stimulation of seeing what other directors are doing. The dancers need the excitement of performing for new audiences and of seeing what other young people their own age are accomplishing. And so the regional festivals have come into existence.

A regional festival is a coming-together, usually over a week-end, of the companies in a specific geographic region. (Up to the present, the festivals have included only ballet, but there is no reason why this should not change).

The Southeastern Festival consists of companies south of the Mason-Dixon Line and east of the Mississippi. The Northeastern Festival will consist of companies north of the Mason-Dixon and east of the Mississippi. There is a Pacific Coast organization in the offing. Its boundaries are not yet formally fixed. The principal reason for dividing the country regionally

Jack B. Mitchell



"When the curtain rises on a regional ballet performance, many hearts beat faster— not only dancers' hearts and choreographers' hearts, but those of the women who have baked cakes and sold them for the benefit of the ballet; the business men who have constructed sets in their spare time; the committees who have sold tickets."

is to obviate the excessive cost of transporting companies to festivals. And there is also the interesting possibility that as the festivals develop, each one will acquire a certain "regional flavor" of its own.

Chosing Works for a Festival

Before a festival, an impartial person not a member of the organization (and for want of a more acceptable word, he is labeled an adjudicator) travels about viewing the works that the participating companies wish to contribute to the festival. All works are not eventually included — only those of sufficient merit. In other words, participation in regional festivals singles out the companies meeting a certain basic artistic and technical standard.

This adjudication process, while it sounds somewhat grim, is actually a dynamic experience within itself. For as the adjudicator comes into contact with the companies in their own cities, there is an exciting exchange of ideas and viewpoints and a widening of mutual perspectives.

Festivals as Catalysts

Perhaps the most interesting part of the festivals is what can result from them. Exchanges of soloists on a guest basis have already begun to take place.

There will probably be an eventual exchange of choreographers, for some of the company directors are most adept at original choreography, while others are more proficient at traditional works. They can exchange services and thus build their mutual repertoires.

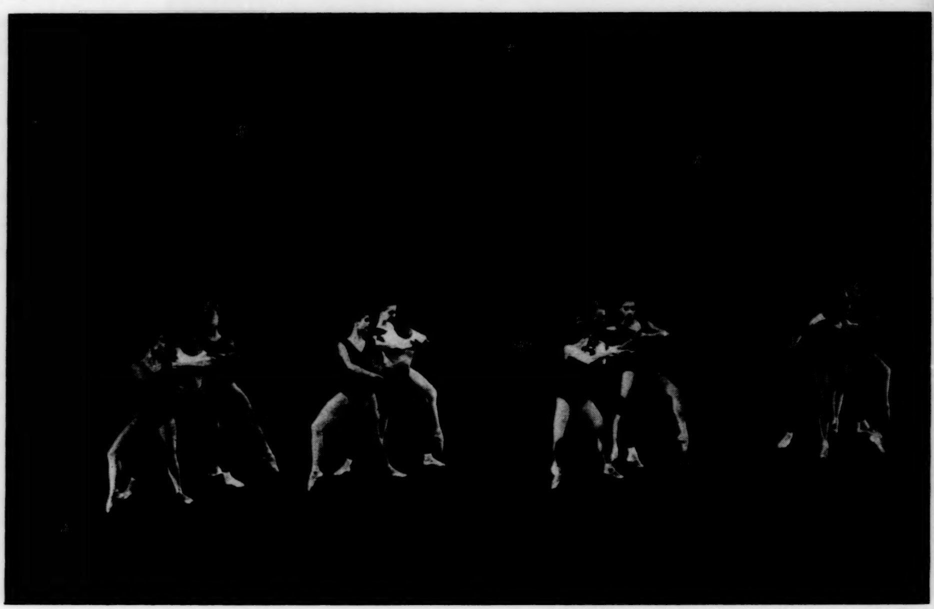
And there is no reason why, as time goes on, whole companies can't exchange engagements, thus offering their dancers and their audiences fresh stimulation.

In time, some of the larger regional companies may conceivably become professional even to the point of assuming the rank of the ballet companies in the city-subsidized opera houses of Europe. And these might, in turn, offer employment to the dancers trained in the smaller companies.

Whether or not this happens, all of the regional companies will act as a source of exceptionally trained talent for the national companies. And they will continue their highly valuable educational function.

And most important of all, they are contributing to the ever-widening image of America as a country truly accepting dance as part of its way of life.

THE END



On these pages are scenes from the New York City Ballet's production of George Balanchine's "Agon," to music by Igor Stravinsky, as premiered Dec. 1, 1957. Stringent, unconventional, with an unusual orientation toward music, it is, says the author, "a definite breaking point in traditional ballet choreography." The photo opposite below is of Diana Adams and Arthur Mitchell in the ballet's extended pas de deux.

Photos by Fred Fehl

AGON

ITS FUTURE IMPORTANCE

BY CHRISTINA BRUNDAGE

(over)

AGON

It has too often been stressed that Balanchine is not a reformer, but one who is carrying on the tradition of classical ballet as it began in late 19th-century Russia. The way in which Balanchine has forwarded the tradition, however, if not actually revolutionary, has brought about not only the popularity and place of abstract ballets in the contemporary repertoire, but also profoundly influenced many of today's choreographers.

Balanchine has created numerous ballets which have step by step exploited many of the creative possibilities of abstraction. Then last year the New York City Ballet premiered *Agon,* to music of Stravinsky, a new work by both these artists which not only ventured further into the realm of abstract ballet, but, more important, is a definite breaking point in traditional ballet choreography.

Agon could initiate a new era in ballet if the challenge which it offers is accepted. The result would be that the concept we now know, love and define as ballet would have to be radically revised.

Agon ("The Contest") consists of a series of pas de deux, pas de trois, ensembles, etc., which athletically (occasionally gymnastically) exploit ballet technique. Unlike most revolutionary works of art, *Agon* doesn't take itself overly seriously. An undercurrent of sly gaiety underlies it. The style is sharp and biting, yet it has a broad strength.

Most abstract ballets show continuity through visually balanced tableaux and transitions, through the perfection of the line flowing through the dancers. *Agon* is primarily unified not by melodic but by intellectual form; that is, the mind of the observer must coordinate the seemingly contrary movements into a complex yet logical whole. At first the angularity, dissonance and variety of movements confuse even the most experienced spectator, but eventually the brilliantly controlled construction begins to show through.

The "newness" of *Agon* lies in its contrapuntal approach, its "vertical" as well as "horizontal" view, to use music terminology. In the past, ballet has been based on harmonious line, not only in the pattern of one person, but in a stage full of dancers. Dissonance has been used only for very short passages and for special effects. Somehow the fuller and more satisfying the choreographic line, the more balletic a ballet seemed. And yet, in *Agon,* there is no such thing as consonance as we think of it. The ballet is strictly held together by various formal devices, as are all Balanchine ballets, but this is a new extension into intricacy and subtlety. Movements are repeated in entirety, fugally, in fragments. A movement "stated" by one dancer is repeated by another, but perhaps in a different direction, with a changed emphasis, or a different position. The body designs, their arrangements in space and time, may seem to border on the willfully perverse, the bizarre or grotesque, but this is only because we are not yet ready to understand what we are seeing.

Agon's importance is based on three things. First, it challenges the conventional balletic concept of beauty. The pas de deux, especially, raises the question of what ballet can and cannot do.

It is difficult to free one's mind of conceptions based on tradition rather than on honest reasoning. Many works in all the arts that are now widely accepted were damned at their first appearance because they were misunderstood. Genius is often taken for trickery or obscurity until time has broadened peoples' minds to catch up with the artist's. *Agon* demands of us a re-evaluation of many of our ideas, and it is a challenge to the spectator to see this ballet as objectively as possible.

Agon is important, too, in still another demand on its audience. Ballet is too often nothing more than entertainment. How many ballets reveal the beauty of construction of a Bach fugue or a still-life by Cezanne? Many if not most ballets are so constructed that one's impression at a fourth seeing is approximately the same as at the first. But with *Agon* the audience is asked to follow the ballet not by sitting back and reveling in the satisfaction it presents to the eye, but by the intense concentration. This is a ballet that can be satisfactorily understood on the first seeing by only very few people. Only an expert can fully appreciate Beethoven's later chamber music. Why cannot ballet develop into as complex and masterful an art form?

Previously ballet has been primarily a sensual (in the broadest meaning of the word) art; now it becomes an aesthetic experience for the mind as well. This is not to say that the quality of choreography is necessarily enhanced as the ballet becomes more complex, but it means that the vision and possibilities have been broadened, opening the way to a richer use of form and style, either for its own sake or as a means to an end.

The third reason, the most immediate and tangible, is in the choreography itself. Perhaps the new concept of choreography which *Agon* presents will not be immediately realized. This same concept occurred in music a long time ago and by now it is too well accepted in one art form to be very startling in another. But while the true originality of this ballet may escape many people, there may also be less reluctance to accept its implications.

How Agon will affect other choreographers, and Balanchine himself, is a matter of the greatest interest and importance. *(Balanchine has indicated an interest in choreographing a series of works in this style to the music of modern composer Webern—Ed.)* In baroque and much of modern music there are endless possibilities for such choreographic treatment.

Ballet, or let us say Western classical dance, is the youngest of our arts. If one is sometimes discouraged at how far it lags behind other arts, there is the compensation and thrill of considering how much there is to explore. Each new ballet is not only an end in itself, but also a step towards another end. *Agon* definitely is both of these.

Perhaps this ballet shall remain in solitary splendor; perhaps it will be a turning point, as were the works of Giotto or Picaso's *Les Demoiselles d'Avignon.*

THE END

At right: Roy Tobias, Melissa Hayden and Jonathan Watts in a moment from "Agon." Photo by Martha Swope.

CRITIC ON THE LOOSE

Anecdotes of a tour in Scandinavia

BY WALTER TERRY Dance Critic of the N.Y. Herald Tribune

DRAWINGS BY ANDY WARHOL

A dance critic is not necessarily glued to a chair. I know, of course, that performers sometimes have a nightmarish image of the critic forever sitting in the theater and peering at them with jaundiced eye (It's always one eye, never two). But critics do get up and move about like ordinary mortals and, occasionally, they even take a tour. This summer I was in Scandinavia.

Incidentally, it is perfectly natural for me to want to trot around (rhythmically or in simple pedestrian style), mainly, I suppose, because my feet have been classified as "remarkable." In my school days, I earned money by modeling for art classes, but the students never drew anything but my feet; the teacher always said tersely, "If you can draw *them,* you can draw anything." Some years ago, when I was taking a ballet lesson, Irina Baronova came up to me and said, "Wiz your feet and my talent, we make one ballerina togezzer." And just this summer in Copenhagen, Vera Volkova, the great Russian ballet mistress of the Royal Danish Ballet, glanced at my feet as I was trying on a pair of Bournonville-style ballet shoes and murmured: "I could use those feets in the ballet. They are marvelous. But what could I do with the rest of you? Ah, we'll think of something."

But enough of the feets. They get me around, and one of the joys of that is that I see dancers not only across the footlights but off-stage, back-stage, in class and in their homes, where they are safe from reviewing but not interviewing. Some of the bits of information which turn up are absolutely fascinating but almost impossible to use in an analytical article on dance or in a "think" piece of any kind. For example, I heard a British dance critic pronounce "petit jeté" as "petty jetty," which, on first hearing, seems startling and, perhaps, a trifle arrogant until one realizes that, for a citizen of a seafaring nation, such an adaptation of French would be perfectly logical. This is, of course, a quite useless bit of information to pass on but it has echoed in my ears for months now and has taken its place along with some Minkus themes which refuse to leave.

In Norway this summer at the Bergen Festival, there was one ballet which promised to need no score at all. While reading the Norwegian-English program, I learned that I was in for the titillating experience of seeing a work called *The Massage.* I had supposed the Swedes were famous for this sort of activity, but, on second thought, realized that the neighboring Norwegians probably knew something about massage also. The curtain went up and everyone on stage was draped from head to toe in the most modest of costumes. The printers had made a mistake. I was seeing a Biblical ballet called *The Message.*

Now here is another bit of information which, though not immediately applicable to dance, might prove useful. At a delightful picnic lunch in her Copenhagen garden, Danish Royal Solodancer Inge Sand, talking about the problems of touring, suddenly blurted out: "You can't land in England without a hat." Since no further comment appeared to be forthcoming, Poul Svarre, Inge Sand's husband, mumbled something about "British formality," and we turned back to the equally heady, but far less formal, business of drinking beer and akvavit.

My feet also took me on a long stroll one evening through the streets of Copenhagen with Mme. Volkova, and what Madame had to say (particularly in her concluding remark) could well revolutionize the art of music. Madame was in a retrospective rage as she told me about the collapse of plans to have Jerome Robbins stage *Sacre du Printemps* for the

Royal Danish Ballet. Originally, Mr. Robbins had agreed to do the ballet and Volkova was transported with delight, for her admiration for this American choreographer is boundless. Then, in one horrible moment, it was discovered that the pit of the Royal Theater was too small to contain the augmented orchestra required by the Stravinsky score.

Would Mr. Robbins consider doing another ballet? No, he could not. Volkova asked the director of the theater if the pit could be enlarged. No, it could not at the present time. So Madame went home to a series of sleepless nights, determined to find a solution. She telephoned everyone in authority, at any time of night or day, whenever a possible solution struck her. Could *Sacre* be done in an auditorium with a big enough pit? No, it had to be done at the Royal Theater. Could it be done at the auditorium opening night and then, with a reduced orchestra, moved to the Royal Theater? No, Stravinsky would not approve. Should she write to Stravinsky and appeal for a new orchestration? Not enough time and no assurance that he would agree.

3 a.m. and another thought. Could the percussion be placed in one of the boxes? No. Could the orchestra play in a concert hall and pipe the music live into the Royal Theater while the dancers performed. No. Finally, frustrated and resigned, Volkova came up with an idea for the future so that such a tragedy would never happen again: "the composer must be forced to measure pit before writing score!" One thing never occured to Volkova. Years ago, Helen Tamiris created a work in which her dancers accompanied themselves on stage with their own percussion instruments.

It was a Sunday morning. The telephone rang. Fredbjörn Bjornsson of the Royal Danish Ballet was shaving; his wife, Kirsten Ralov, was packing a picnic basket. "Answer the phone," called Fred to the older of the two boys. "It's for you, Daddy," was the report. "Whoever it is, tell them to wait," ordered Fred. A few minutes later, his face wiped clean of shaving soap, Mr. Bjornsson finally reached the phone and offered a fairly irritated "Hello." From the other end of the wire came a voice: "This is the king." By his own and Kirsten's subsequent report, Fredbjorn Bjornsson, who had kept his sovereign waiting, fell to his knees, bowed low and stuttered out an anguished "Majesty!"

His Majesty, who had merely wished to tell the royal dancer, and through him the other dancers, how much he and the queen had enjoyed the ballet the preceding evening, is not only a democratic and generally informal monarch but also a devoted follower of the ballet. Such personal telephone calls are not unusual, for King Frederik IX, on occasion, will telephone Miss Ralov, Inge Sand or one of the other leading dancers and invite a group of them to attend his own personal court theater where they will dance while he conducts (and an expert musician he is) members of the Royal Orchestra.

A British dancer, on seeing the Danish royal family in the box at the opera on frequent occasions and hearing of the little ballet evenings at the court theater in the palace, murmured to a Dane, "You are so lucky that your king likes the ballet.

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Queen Ingrid, Crown Princess Margrethe, and balletomane King Frederik IX in the royal box, where they regularly attend performances of the Royal Danish Ballet.

My queen seems to prefer horses to me."

King Frederik's knowledge of ballet is by no means skimpy. It is said that as a boy he studied ballet, so it is hardly surprising that he remembers clearly *enchainements* in specific scenes of certain ballets and will, at a court theater gathering, describe a step to one of the dancers and ask to see it at close range. Obviously, he understands the laws of movement, for on one occasion, a ballet teacher stepped into an elevator at a department store, glanced casually at a very tall man and suddenly realized it was the king. As the teacher attempted a bow in the fairly constricted space available, the king murmured kindly, "It is terribly difficult for you to go down while we're both going up."

Some of these dance anectodes about a king whose family has ruled Denmark for a thousand years may be apochryphal, but the king's, beautiful Queen Ingrid's and the three princesses' fondness for ballet is very real. There are many and profound reasons for the Danes' loyalty to and affection for their king, but the royal love of ballet must play some part. As proof, I might report that several Danes (nondancers all) told me that they were not overly impressed with the recent state visit of England's Queen Elizabeth. Respectfully, but with noticeable coolness, they said. "She did not appear to enjoy our ballet."

In America, unlike Denmark, if all our top government officials were balletomanes, the voter would probably be worried to death. But let the dance world take heart — it could happen even in Washington; it happened once before, a hundred years or more ago, when the Congress adjourned so that its members might attend a performance by the daring and darling toast of ballet, Fanny Elssler.

Then eastward, in Sweden, I saw no regulation massage, but I did see (or, rather, heard) a new method to stimulate movement. At the old court theater at Drottningholm, I not only attended some delightful performances but, one day, was taken back stage to see the marvels. An opera rehearsal was in full swing, so my guide and I were quiet as he showed me the ancient wooden rollers which, when cranked, gave the illusion of waves. I saw the tangle of ropes which, when manipulated by experts, allowed clouds and gods and goddesses to descend from heaven, scenes to change before one's very eyes and other quaint transformations.

Beneath the stage, I was shown a two-dimensional painted fountain which could go up through a slit in the floor. The guide, carried away by the endless possibilities of scenic changes at Drottningholm, pulled the right ropes and the fountain shot up. A muffled coloratura scream ensued from on stage. Forgetting the stage rehearsal, the guide had inadvertently scored a . . . well, how can I say it with propriety? Bulls-eye, I guess.

Pedal adventures of the critic are by no means limited to the field of dance. My colleague, Emily Genauer, art critic of the *Herald Tribune*, also had a batch of amusing experiences this summer during her tour of Europe. At the Brussels Fair, while walking through the Vatican building, she and her husband came to an exhibit of photographs designed to draw attention to (and possibly contributions were also in mind) a charity which served the wants ot the needy, the homeless, the desperate, the tragic. Miss Genauer's eyes were suddenly riveted upon one photograph. "Do you see what I think I see, Fred?" The reply was affirmative. Going up to a guard, she asked if all the photographs were records of actual cases served by the charity. "Oh, no," replied the guard. "Some are real cases, but several are simply photographs which represent great sorrow or anguish. As a matter of fact, one of those over there is of an American dancer. I forget her name."

Emily and Fred nodded knowingly. They had been right. It was Martha Graham.

THE END

Townspeople of Spoleto, looking on from the windows of a decaying Renaissance palace, enjoy their unpredictable American visitors in a variety program from the Festival of Two Worlds given especially for them. Photo by Jerome Robbins.

SPOLETO IN PERSPECTIVE

Composer Gian Carlo Menotti dreamed up the idea of an Italian-American arts festival. His plan included an exchange of artists and ideas in the worlds of painting, music, theatre and dance. And he conceived this to take place in the spring of 1958, in a quiet and beautiful little Umbrian town (population about 30,000) eighty-seven miles from Rome. Italian-born, he had always loved Spoleto, which, to make his project possible, happily has two fine old theatres. One is an 18th-century opera house that has a thousand seats. The other is a newly remodeled 17th-century chamber theatre that accommodates three hundred.

In a brief period preceding the event, committees, sponsors, distinguished participants and audiences were galvanized on both sides of the Atlantic, and from June 5 to June 28, the first Festival of Two Worlds took place in a village that was old when Rome was in its glory.

The Festival brought to Spoleto an American art exhibit, five operas and three plays (in the operas and plays there was a considerable amount of Italian-American working together). The dance section of the project, which consisted of two programs—one by Jerome Robbins, called "Ballets: U.S.A."; the other by John Butler, called "Four Chamber Ballets"—was almost entirely American (some of the costumes were designed and made in Italy).

The Festival also brought to Spoleto a flood of tourists, publicity and excitement which the Spoletinos at first resented. But

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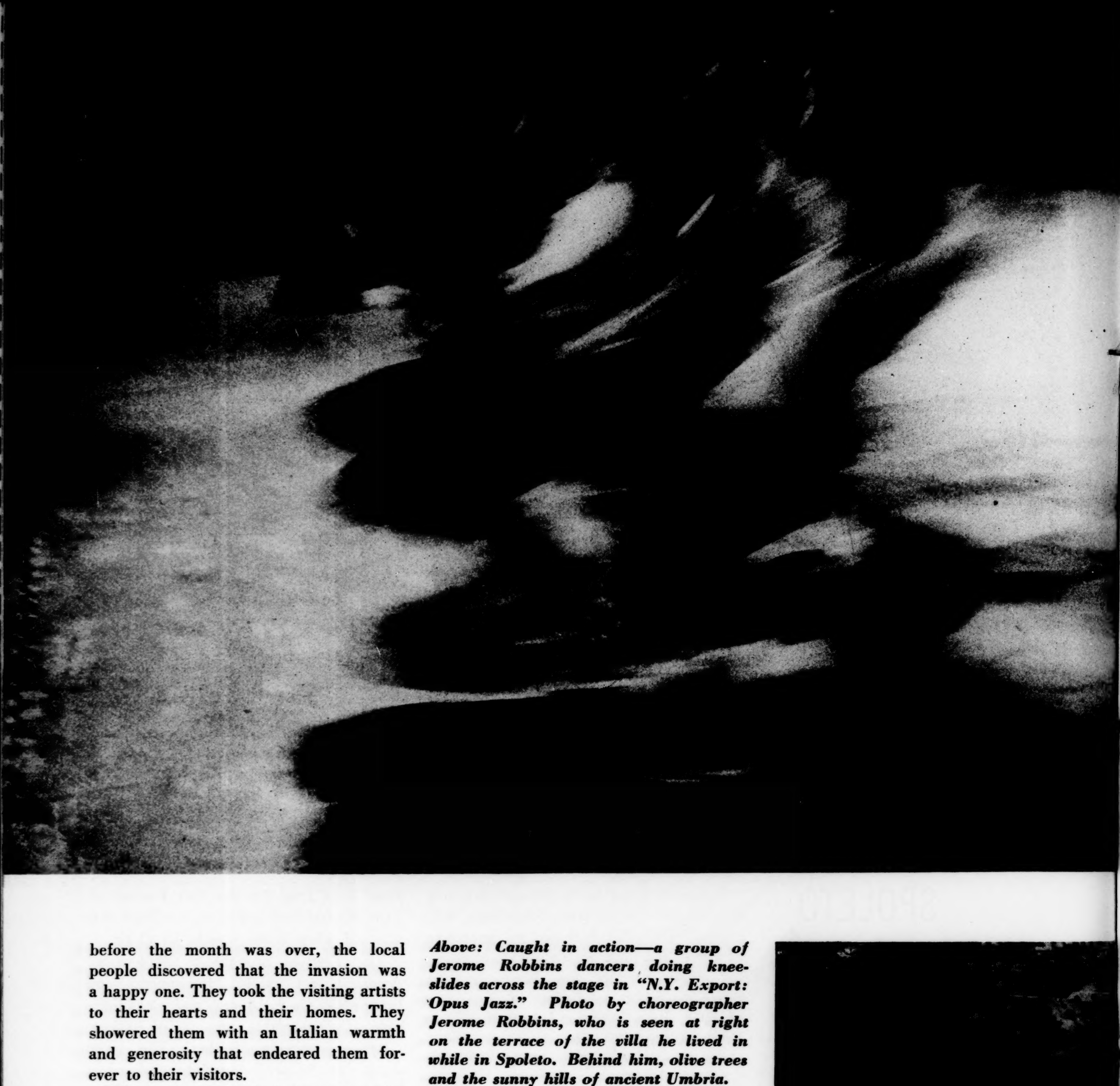
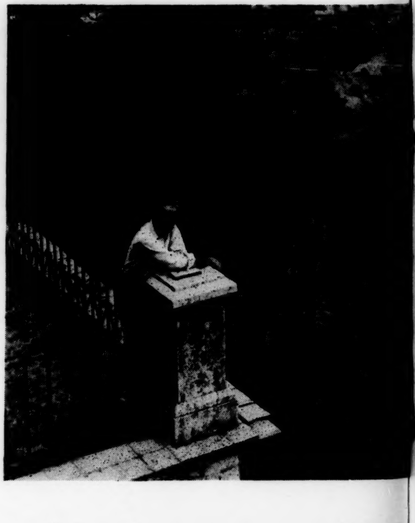


before the month was over, the local people discovered that the invasion was a happy one. They took the visiting artists to their hearts and their homes. They showered them with an Italian warmth and generosity that endeared them forever to their visitors.

"Those of us who had the opportunity of spending five or six weeks in Spoleto are forever spoiled," says Jerry Robbins. "It was ideal . . . The countryside is more lovely than can be described . . . The people are kind, sweet, wonderful . . . Artists are revered there—no one could do enough for us . . . We lived in an atmosphere of good living such as most of us had never imagined . . . We found there was a balance between living and working—instead of all work, which seems to be the dancer's lot as we have

Above: Caught in action—a group of Jerome Robbins dancers doing knee-slides across the stage in "N.Y. Export: Opus Jazz." Photo by choreographer Jerome Robbins, who is seen at right on the terrace of the villa he lived in while in Spoleto. Behind him, olive trees and the sunny hills of ancient Umbria.

Opposite page, right: Another view of "N.Y. Export: Opus Jazz." Set by Ben Shahn.



known it in the States . . . We performed only two or three times a week . . . Most of us were housed in spacious villas or were cordially treated in private homes . . . We quickly learned to accommodate ourselves to four-hour lunch periods and to custom-made, hand-made suits, shoes, sweaters." "I know," said Mr. Robbins, "that these are luxuries based on our American standards and wages, and that not too many Italians can live as we did. But that's the way it was for us, and it was ideal."

Helping to make it so, no doubt, was the fact that Robbins' new work, *N.Y. Export: Opus Jazz,* was one of the great successes of the Festival. So enthusiastic was the audience response that the State Department-ANTA sponsorship (which had already given strong financial support to get the company to Spoleto) backed the company's trip and engagement for the program at the Brussels Fair in July.

There it was a great success too, and Robbins was interviewed many times, several times at considerable length, by members of the Russian press and Ministry of Culture. According to Mr. Robbins, the general Russian reaction was that this was the first jazz piece which they recognized as a serious art work. They confessed that they could not digest it, but that they were fascinated. "What," they asked, "were the problems you tried to solve?" "What is the basic technique of this style?" (The paradox of excellently trained classic dancers working in "modern jazz" style was undoubtedly very bewildering.) They were also startled to

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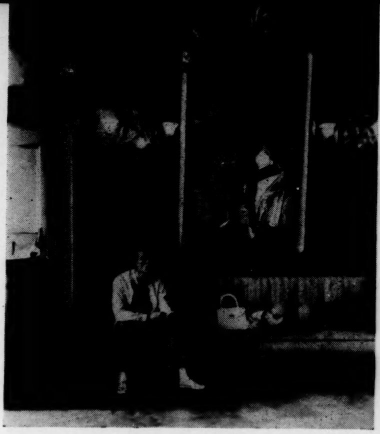
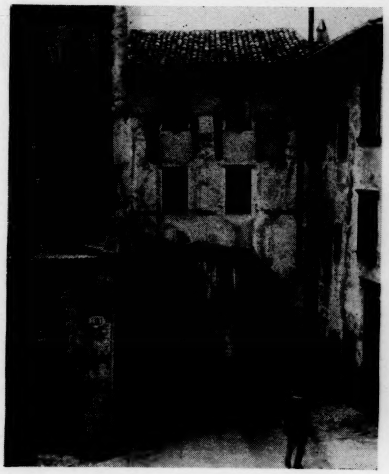


Above: John Butler rehearses his concert ensemble in the Festival Club building.

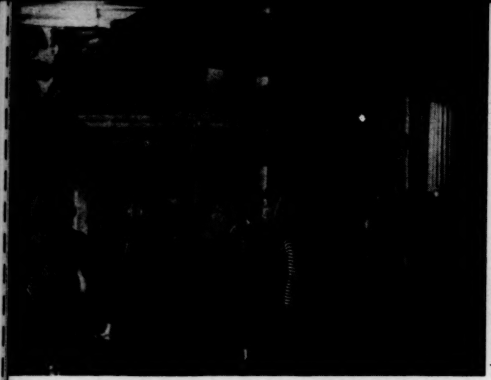
Below: A Spoleto street leading to the town's 12th-century cathedral.



Photos on this page by Martha Swope

Top: A moment from Todd Bolender's "Games," opening number in Robbins' "Ballets: U.S.A." showing, l. to r., Gwen Lewis, John Mandia, Erin Martin.

Bottom: Others of the Robbins co., Erin Martin, James Moore, Sondra Lee, at the market square fountain. Also in the group were Wilma Curley, Patricia Dunn, Barbara Milberg, Beryl Towbin, Joan Van Orden, Tom Abbott, Bob Bakanic, John Jones, Jay Norman, James White.



Martha Swope

Above: Rehearsal of "The Concert."

Below: Dancers explore one of the numerous chic little art galleries set up for the Festival.

Martha Swope

Black Star

Above: The market place in Spoleto.

Below: U.S. Ambassador to Italy James D. Zellerbach and wife attend the Festival's debut of Jose Quintero-directed "Moon for the Misbegotten."

Black Star

Below: Composer Gian Carlo Menotti, initiator of the Festival of Two Worlds.

find that the group of brilliant young dancers who moved with such cohesiveness were part of a company that was only three months old. In confusion, they compared this to the venerable age of the Bolshoi Ballet.

Robbins, who saw the Bolshoi Ballet in Brussels, says he found the biggest difference between the Russian ballet and ours to be that their style appears to be untouched by the world around them, while ours (or, at least, his) reflects it.

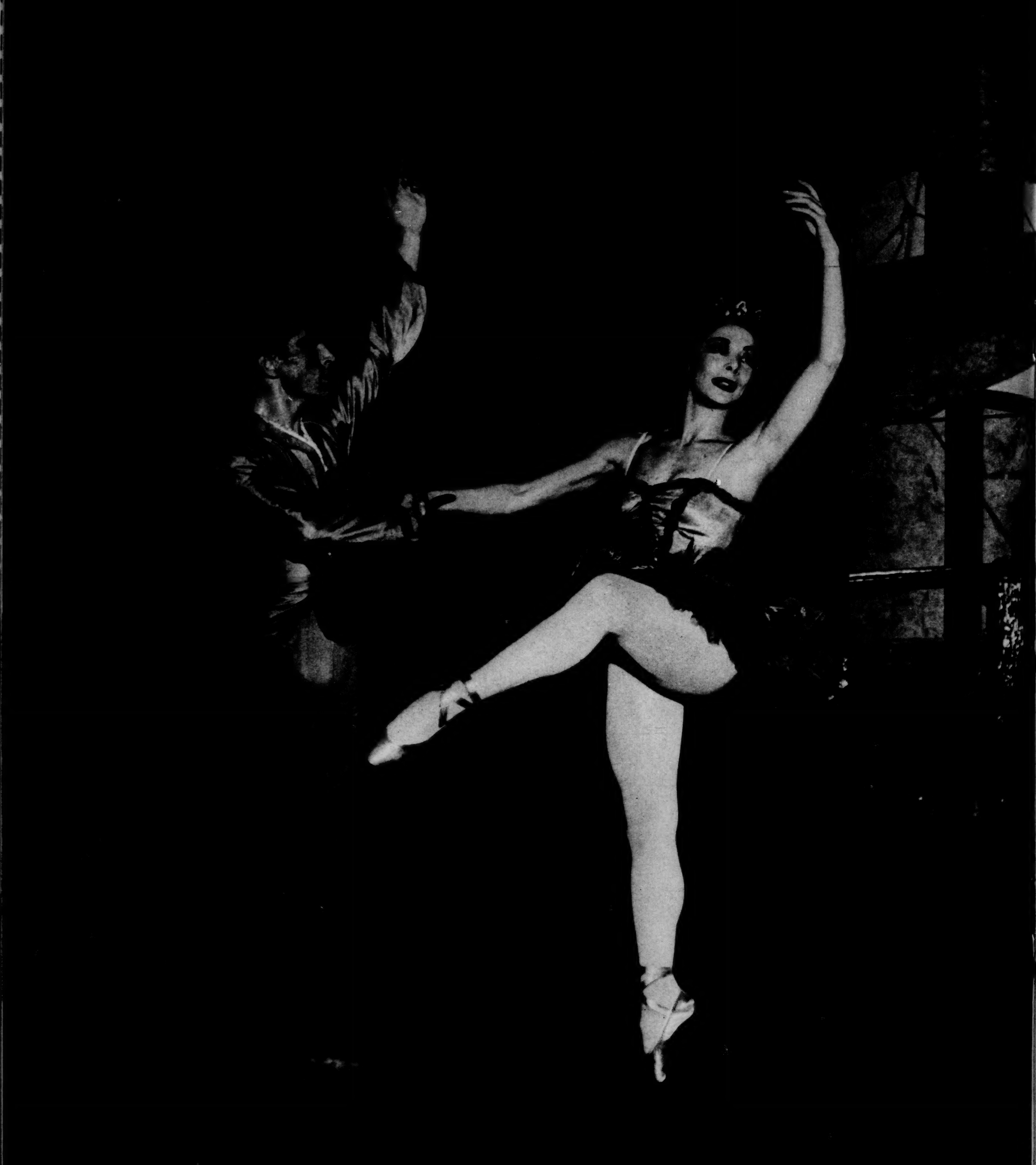
"Ballets: U.S.A."—the program consists of Todd Bolender's *Games* and three works by Robbins: *Afternoon of a Faun, The Concert,* and *N.Y. Export: Opus Jazz* —will be presented on Broadway for a three-week season in September. This is possible thanks to producer Leland Hayward, despite the fact that the company is due to disband soon after and will be therefore unable to follow the Broadway season with a more profitable tour.

But the company will in all probability be brought together again next spring for a tour of Europe and possibly Russia. And it will undoubtedly be at Spoleto in 1959. For the chances are excellent that we have seen only the first of The Festivals of Two Worlds. *L. J.*

Martha Swope

Above: The Butler co. on a Spoleto hillside. L. to r.: Ricky Septima, Charles St. Amant, Tina and Coco Ramirez, Carmen de Lavallade, John Butler, Glen Tetley, Buzz Miller.

Opposite page: Director Tommy Schippers and red-headed soprano Emilina De Vile, who sang the part of Lady Macbeth, discuss a rehearsal matter on the Teatro Nuevo stage. Black Star photo.



Nora Kaye and Erik Bruhn in a backstage rehearsal of the "Paquita Pas de Deux," scheduled for Ballet Theatre's September Metropolitan Opera House season.

Jack B. Mitchell

THE TOAST OF WARSAW

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BY
NORMAN COUSINS
EDITOR, THE SATURDAY REVIEW OF LITERATURE

WARSAW

... It may not have made news in Washington, but here in Warsaw a company of sixty-five visitors from the United States were the toast of the town. They were cheered wherever they went; Warsaw was theirs. Most of them are young Americans in the age range from nineteen to twenty-five. They are members of the touring American Ballet Theatre. Their performances here quickly turned into sellouts. Indeed, their last program had to be moved from the Opera House to the mammoth "Palace of Culture" and played on a stage that had no facilities for scenery — in order to accommodate the oversized crowds.

I arrived in Warsaw only two hours before the final performance of the American ballet. In the lobby of the Hotel Bristol I heard people inquiring about tickets with the kind of intensity one usually associates with a flurry for seats to "My Fair Lady" in New York or the World Series. The shift to the larger auditorium in Warsaw had more than doubled the number of seats available; even these had all been snapped up. Nor were the tickets inexpensive; the cost of a single seat came to about 20 percent of the average weekly Polish salary. Judging from the enthusiasm of the people, however, they considered the tickets a bargain at any price.

There had not been too much fanfare when the American Ballet Theatre Company first arrived in Warsaw for a series of eleven performances. But the first program rang the big bell. The Polish music and ballet critics, among the most seasoned and sophisticated in Europe, used superlatives in their reviews. The word-of-mouth was equally enthusiastic. The Poles know their ballet. They have seen the best — Russian, French, English, and their own. And they were now talking about the American company in terms that put it at the top.

An hour after my arrival in Warsaw, I had the good fortune to meet Mr. Frank J. Lewand, an attache from the United States Embassy, which had helped to arrange for the visit of the American ballet. With what I considered a feat of heroic legerdemain, Mr. Lewand presented me with a ticket to the final performance that evening. The ticket turned out to be his own. I gave up my feeble protests when he assured me that he could arrange for an extra chair in one of the boxes.

The "Palace of Culture," where the ballet was shown, is a massive enterprise in stone and spire. It is a thirty-five story structure modeled after the Moscow University skyscraper which was presented to Poland as a gift from Josef Stalin. My Warsaw taxicab driver remarked wryly that the gift was paid for by the Polish people. The Palace combines a maximum number of architectural styles with a minimum of artistic success.

It was in the large auditorium in the Palace that the American ballet was scheduled to perform. The weather was bleak and threatening, but this didn't deter the Polish people. Their mood was gay and expectant as they converged from all sides on the Palace. Their clothes were not stylish or expensive but were neat and in good condition. No single age group predominated. The faces added up to no single national entity; they would not have seemed out of place in Chicago or Milan or Manchester or Marseilles. Yet there was one thing about them that could be clearly defined: there was nothing frivolous or tentative in their manner. They carried themselves with obvious pride and quiet strength. That they had been through a great deal could not be altogether hidden. Their nation had been a busy thoroughfare for invaders and an arena for human slaughter. If the story of human misery in our time is ever fully told, one of the early chapters would have to be devoted to Warsaw. It was Warsaw that had been invaded, bombed, burned,

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WARSAW: A dinner party for ABT dancers. In Helsinki, Finland, the Co. was similarly feted. There they were joined by Finnish and visiting Russian dancers from Leningrad. Many declarations of goodwill and friendship were extended during the festivities.

Martha Swope

BRUSSELS: Ballet Theatre made a series of successful appearances at the World's Fair. Above, in the American Pavilion, are Royes Fernandez, Jillana Williams and Violette Verdy.

and pillaged by the Germans. It was Warsaw that had been shot up, overrun, and occupied by the Russians. It was in Warsaw that 450,000 Jews had been sealed into an enclosure by the Nazis and exterminated. There was hardly a person going to the ballet that evening who hadn't lost at least one member of his immediate family in the destruction of the city by the Germans or in the Russian occupation at war's end.

Through it all, however, the Poles have retained their dignity as individuals and have held on to their national pride. They have managed somehow to cling to something else — their love of beauty and their delight in a group esthetic experience. Chopin and Paderewski continue to be the eternal national heroes. The bitterness of the past twenty years may have eclipsed the national spirit of romanticism, but it hasn't shattered it.

It was most appropriate, therefore, that the first number of the ballet that evening should have been "Les Sylphides," based on the music of Chopin, with instrumentation by Benjamin Britten and choreography by Michael Fokine. . .

Before the curtain went up on "Les Sylphides" I surveyed the auditorium. It had a quality of pleasant strength and elegance without ornateness, in contrast to the external design. The audience quieted down in the few seconds it took to dim the lights. The curtain went up on a stage without scenery and the ballet began.

Within five minutes the audience was interrupting the performance with its applause. The people gasped with delight at the youth and dashing freshness of the dancers. They were enchanted with the gay, crisp mood. They were captivated by the precision of the corps de ballet.

The Poles relish classical ballet; and it was interesting to see their response to the second number, "Fancy Free," the well-known modern sketch by Jerome Robbins, who did the choreography and libretto, and Leonard Bernstein, who wrote the music. At first, it seemed as though the audience was straining to comprehend a strange accent. But then, almost all at once, the modern language became clear and the audience allowed itself to be caught up in the insistent new rhythms and sharply-angled contours of the choreography and music. They burst into laughter at the comic passages. Then they showed their appreciation by clamorous

Martha Swope

PARIS: American, French and Russian dancers drink champagne together at a reception for the Bolshoi Ballet. L. to r.: Nora Kaye, Russian ballerina Raissa Struchkova, Lucia Chase, Lupe Serrano, Serge Lifar, Nina Vyroubova (of the de Cuevas Co.), Premier Danseur of the Bolshoi Ballet Nikolai Fadeyechev, and Lycette Darsonval of the Paris Opera.

***WARSAW:** Lupe Serrano and John Kriza enjoy the privilege of studying "Petrouchka" in the new Warsaw Opera Ballet School with Leon Woizikowski. The famed Polish dancer, a member of Diaghilev's Ballets Russes and a star of Ballet Russe de Monte Carlo in the 1930s, was one of the most brilliant of Petrouchkas. Fernand Nault (far right) and Ray Barry (far left) observe.*

***RABAT:** Opening-night sponsor Princess Lalla Aicha greets American Ambassador (to Morocco) Cairndish Cannon. The evening was the debut of American Ballet Theatre's 4-month State Dept.-ANTA sponsored tour.*

applause.

The final number was David Lichine's "Graduation Ball," to music of Johann Strauss. This was a spirited and resplendent affair, played with high color and a sense of infectious fun. During the last few minutes, the audience got into the act, clapping in time to one of the marches. The people were enjoying themselves and were obviously grateful. At the curtain, the audience gave the entire cast a standing ovation. They called for Miss Lucia Chase, the resourceful and imaginative Director General of the ballet, and cheered loudly when she came on stage. And they showed their particular appreciation for artists like Erik Bruhn, Nora Kaye, John Kriza, Violette Verdy, and Ruth Ann Koesun. They insisted that Samuel Krachmalnick, the vigorous young American conductor from St. Louis who led the Polish orchestra, share in the spotlight.

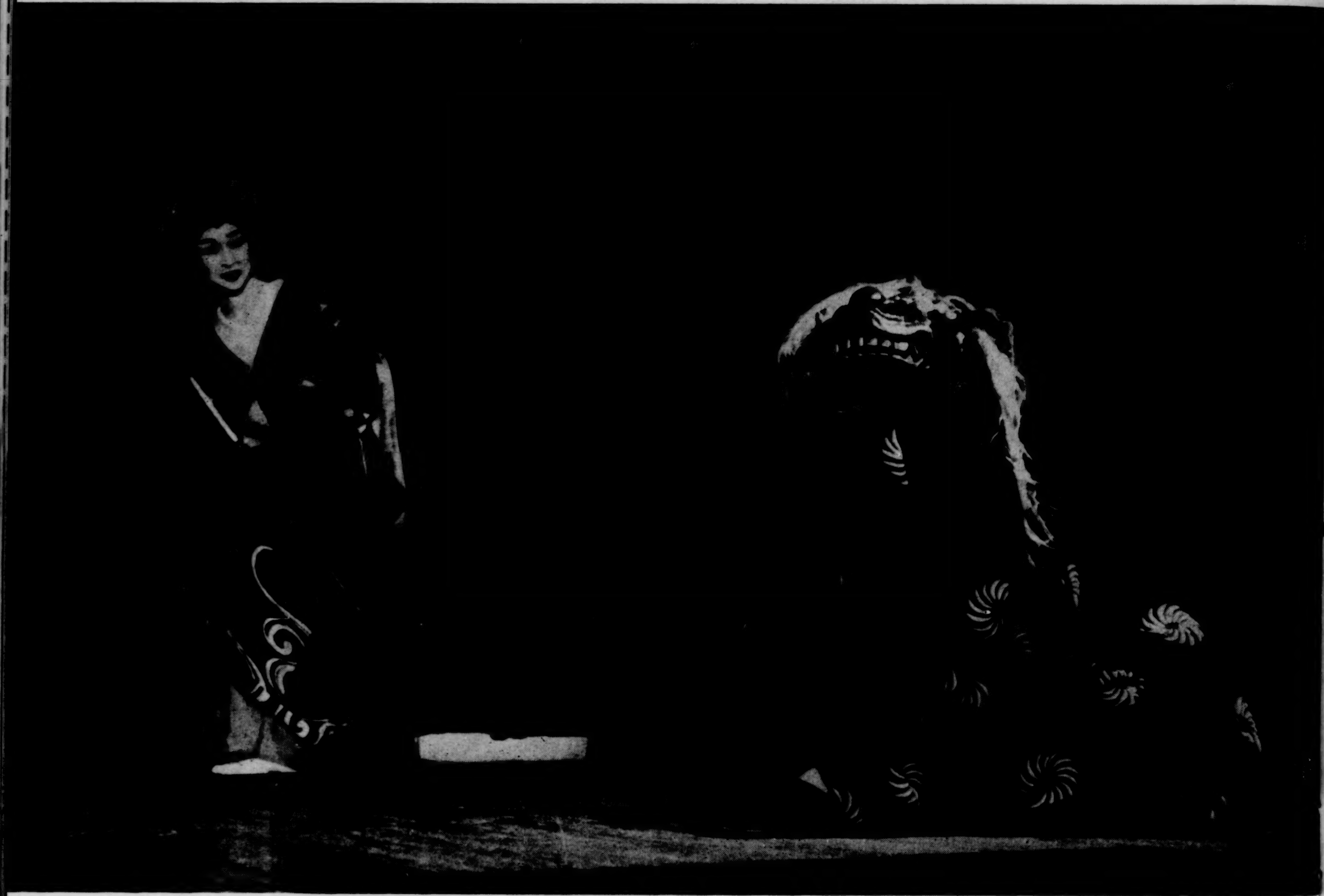
In the lobby, I chatted with some of the Polish music critics. They were comparing the relative merits of the American Ballet Theatre with the Bolshoi and the Ballet Russe. Strictly in terms of spectacular effect, the Russian ballet companies were still supreme, with casts of more than 200 and with all sorts of grandiose facilities. But the critics felt that in the matter of pure ballet the American dancers had a spirit and precision and artistry that gave them a pronounced superiority.

One of the Polish critics observed that he found himself changing his mind about the United States. He had long been persuaded that the American people were culturally barren; he had come to accept chewing gum and the smoking revolver as twin symbols of life in the U.S. This impression, he said, had been less the result of hostile propaganda than of American movies he had seen before the war. But any country that could support ballet of a quality he had just seen, and concert artists like Roman Totenberg, who had recently played in Warsaw, had to be regarded as an important cultural force. . .

In any event, the reputation and standing of the American people seem to be fairly healthy in this particular part of the world — at this moment, at least. In substantial part, this is the result of the successes scored by our cultural ambassadors. And among these, the young Americans of the Ballet Theatre must be regarded as something akin to conquering heroes. . . *THE END*

EASTERN DANCE INFLUENCES WESTERN FASHION

BY ESTHER BROWN



***JAPANESE FESTIVAL DANCE:** The beautifully gowned "lady" is Kanso Fujima, Tokyo Kabuki teacher, as the geisha in the dance of the "shishimi," or mythical lion-dragon who drives away evil spirits while picking fleas, wiggling his ears and otherwise amusing his audience. This dance was one of many presented at the second program of "Modes and Mores of the Orient."*

Fashion and performance photographs by Suzanne Szasz

Dance and fashion have always gone hand in hand. They were, in fact, born together in ancient ritual, in the religious ceremonies of age-old cultures. And just as dancers have found new vitality and inspiration in ancient ceremonial dancing, so have designers of fashion. Not only in the structure or silhouette of a specific ceremonial dance costume, and all its significant detail in color, texture and design, but in the dancing itself, in the way the body moves to communicate the poetry of ceremony.

For ceremony is implicit in fashion itself. The well-dressed person is always well-dressed for a specific occasion, whether a wedding, the theatre, afternoon tea or a cocktail party. The gown or coat or suit worn enhances the occasion, and, through its wearer, spreads an aura of importance, of appropriate feeling and meaning — of ceremony.

The influence of Asian dance on fashion dates back to the days of Diaghilev in the early part of this century, when the great French designer Paul Poiret, inspired by Bakst's designs for Diaghilev's Ballets Russes, turned Paris fashion into an exotic world of Oriental princesses, odalisques, turbans and harem skirts. In current fall collections we find echoes of Poiret, of Bakst's costumes for *Scheherazade*, bearing out the "thirty-year-cycle" theory.

But designers of today, as the dancers of today, have had much exposure to Asian cultures through dance. They've seen authentic Balinese dancers, Japan's Kabuki theatre, dancers from India, China and other areas of the East. Broadway musicals and films such as *The King and I*, *Sayonara* and *Teahouse of the August Moon* have brought increasing familiarity with the customs, dress and dances of Asian peoples. Many designers have lived and travelled in Asia, and many more are beginning to. Consciously or unconsciously, a form of cultural exchange has been going on steadily for quite a long time, "strengthening the bonds of friendship and peace" through the day-to-day, people-to-people matter of fashion.

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DESIGNED BY OKA: ***Japanese tradition, theatre and dance are the direct inspiration for this designer, who made his NY debut at the show. Famed for his beautiful costumes in Japanese films, and close friend of dancer Michio Ito (who has added a modeling school to his dance school in Tokyo), Oka is himself expert in Japanese dance. His fashions are a paradox of old and new, created from rare and costly fabrics. Above, a classic kimono coat of black-and-white with electric blue cord over the obi inspired by Okichi, a 19th-century geisha who loved American Ambassador Townsend Harris.***

***FROM SUMATRA:** In regional dress from the highlands of Central Sumatra, Indonesia, this costume is all of handwoven silk and brocade. Hundreds of years old in design, it is still worn in ceremonial dances and festivals. Pictures on these pages were photographed for DANCE Magazine at the spring "Modes and Mores of the Orient" program.*

Beneath the superficial seasonal changes of Western fashion, the age-old, unchanging principles of Asian simplicity and elegance continue to emerge in the work of every important designer. In some seasons they dominate a collection, in others they are less obvious, but still basic.

A unique event is the annual *Modes and Mores of the Orient*, a colorful pageant of Asian ceremonies, customs, dance and dress, sponsored by Pan Pacific and Southeast Asia Women's Association of the USA. PASEAWA, world-wide women's organization fostering friendship and peace which includes all twenty-one countries of the Pacific and Southeast Asia area, last month celebrated the thirtieth year of its founding.

Modes and Mores of the Orient is prepared and performed mainly by Asian groups residing in New York—families of Asian consuls and consuls general, Asian employees of the consulates and of the United Nations — who bring to the program of dance and fashion a fresh insight into the profusion of ancient beauty and wisdom. Many of the dances, such as the Korean wedding dance shown here, have never before been performed in this country.

Distinguished patrons of *Modes and Mores* last April at the Hotel Plaza were ambassadors and consuls general of all countries of the Pacific and Southeast Asia, Mrs. Franklin D. Roosevelt, Governor Averell Harriman, and others.

Eight countries participated — Burma, China, India, Indonesia, Japan, Korea, Pakistan and The Philippines. George Oka, "Japan's Christian Dior," designer of costumes for Machiko Kyo, star of *Rashomon*, *Ugetsu*, and *Gates of Hell*, and Dynasty of Hong Kong presented Western adaptations of traditional Eastern fashion designs. This was followed by the presentation of several Asian-influenced New York designers.

Inspired by this program, DANCE Magazine has brought together, especially for these pages, a unique fashion show, presenting just one example from each of the fall collections of thirteen distinguished salons of fashion design.

All top fashion designers, like great choreographers, are creative artists whose talent, authority and originality make them unique. It is especially interesting, then, to find a trend toward the richness of color and design that exists in the ritual of the Orient at a time when the sack, chemise and Empire waistline are the fleeting concern of the fashion world.

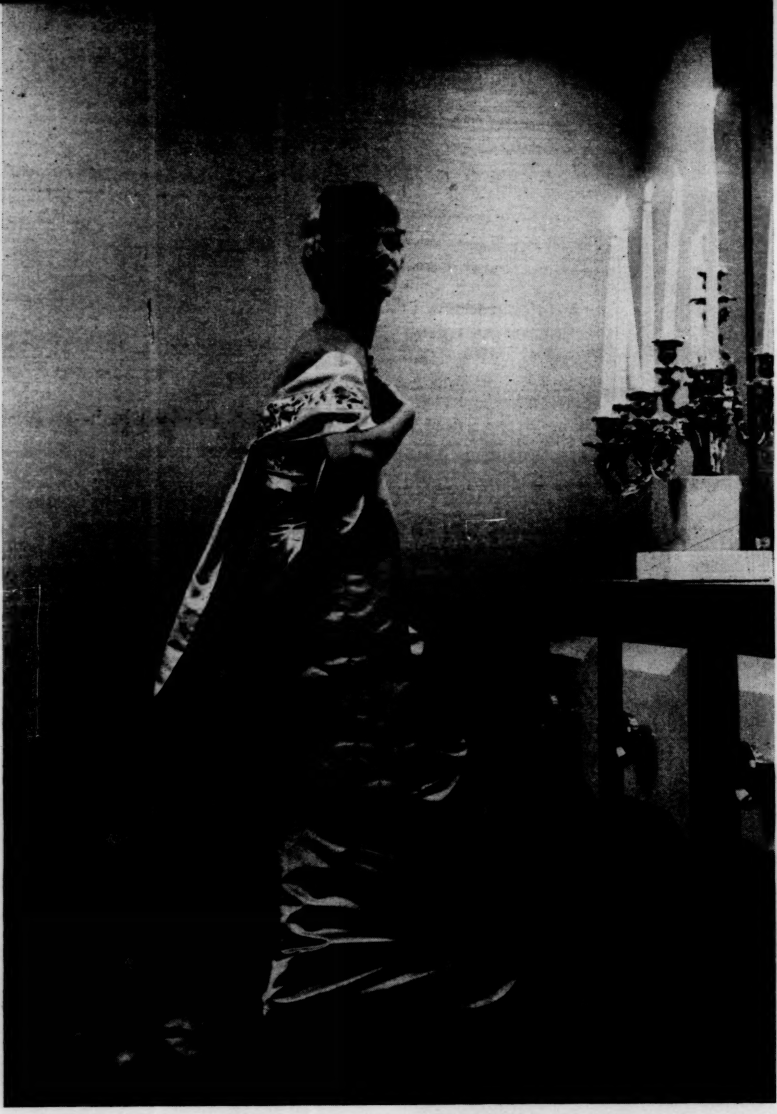
FROM CHINA: Right, presented as part of a history of Chinese fashion dating back to the Tang Dynasty, was, at left, an ancient bridal gown embroidered with phoenixes and dragons, water and clouds. The modern version is of Chantilly lace with seed pearls and tiny sequins.

FROM KOREA: Below right, traditional wedding ceremonial details, as presented at the Hotel Plaza program, include the sending of the "carrier of the goose" (symbol of fidelity), sipping of the nuptial wine, and a wedding dance, here performed with charm and vitality.

FROM BALI: Below, a modern court dance called "Rising Moon" celebrates youth and young love. The dancer wears a male costume. None of the performers on these pages are professional dancers. They are mostly members of the families of diplomats or personnel connected with consulates of Eastern countries or the U.N.

FROM PAKISTAN: At left, the "Monsoon Dance of the Moon Cloud" tells of the brief Pakistani spring, the yearning for the season of the life-giving monsoon, which brings rain, and love. The brilliant Indian-style saris are enriched with exotic Pakistani details.

(over)



DESIGNED BY MACRINI: This canary-color, slipper-satin gown with a Japanese crystal tree embroidered on its obi panels, captures the feeling of Japan's "Bon Odori." Rosalie Macrini believes that "A successful dress must have the poetry of dance movement." Intense and Italian, she is an enthusiast of the arts, particularly sculpture, which she feels is closely related to dance.

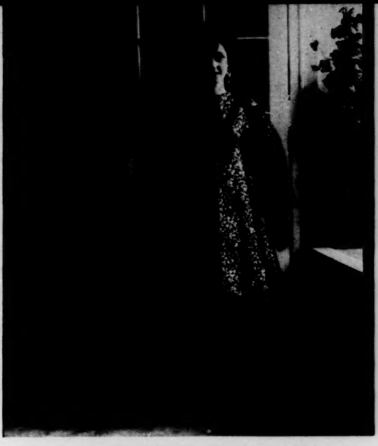
George Oka

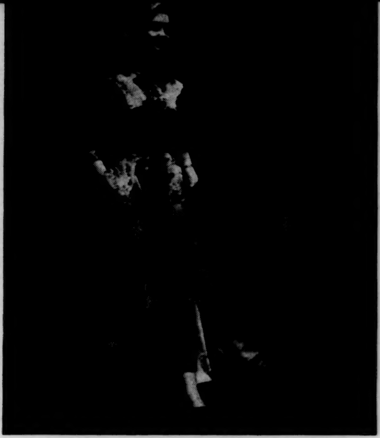
Rosalie Macrini

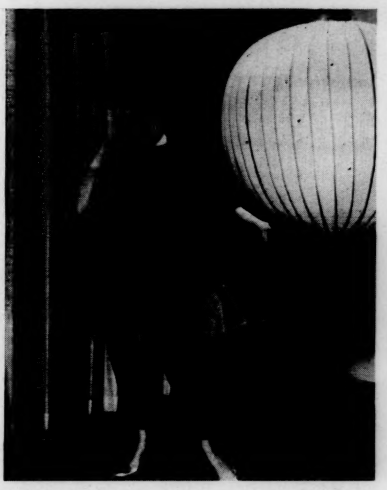
Pauline Trigere

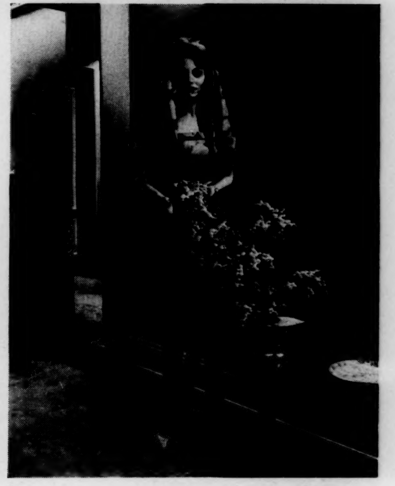
Tina Leser

Herbert Sondheim









Top

BY TRIGERE: Mother of two Harvard-graduate sons, Trigere is an avid theatre-goer and considers ballroom dancing her favorite recreation. Reared in the heart of Parisian "haute couture," she often combines Parisian wit and deceptive simplicity with Oriental elegance. Above, her Kubla Khan theatre suit of gold and silver, embroidered on black satin.

Bottom

BY LESER: First of the New York designers to introduce Asian-inspired fashions (1952), Miss Leser has lived and traveled extensively in the East. In 1949 she was instrumental in modernizing the traditional Japanese kimono. Loves all kinds of dancing. The Persian pajama suit shown is of purple worsted, lined with shocking pink organza.

Top

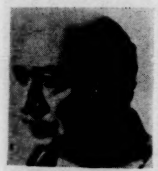
BY DYNASTY: Made entirely by hand by Chinese tailors in Hong Kong, the house coat above, like all the designs by this Asian house, has traditional basic structure and details, but is adapted to American pattern sizes.

Bottom

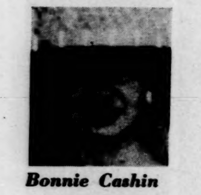
BY SONDHEIM: A third-generation New Yorker and proud father of Stephen Sondheim, who wrote the lyrics for "West Side Story" (now working on "Gypsy"), Herbert Sondheim has always been devoted to dance and theatre. He has traveled widely and is very fond of using Indian and Japanese materials in elegant Asian tradition, as shown.

(over)

Karen Stark


Anthony Blotta

Anne Fogarty

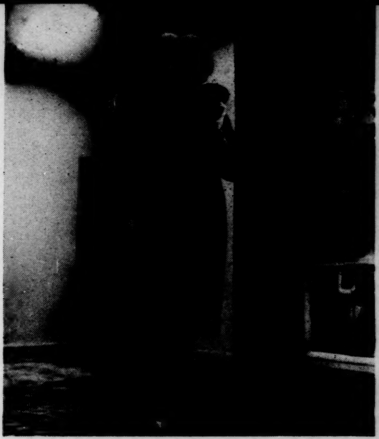

Bonnie Cashin

Arnold Scaasi

Philip Hulitar

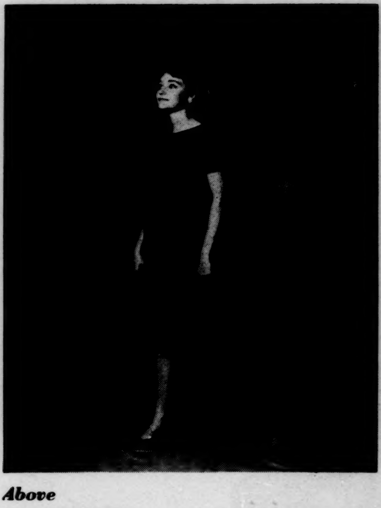
Right

BY BLOTTA: Originally a sculptor, this designer came early to an appreciation of Asian design, presenting teahouse jackets, lantern coats, Tibetan and Chinese hats — all mirroring the dignity of the East in contemporary terms. He goes home to Southern Italy at least twice a year. Shown is "Golden Empress," theatre costume of gold and scarlet brocade of traditional Japanese design with mink collar.



Above

BY STARK FOR HARVEY BERIN: This Berin designer loves travel, the theatre and the ballet and gets her inspiration from all of these. Many of her dresses trace their origin to a theatrical performance or an out-of-the-way, corner-of-the-world museum. Shown, the harem skirt in a contemporary version combined with an Empire bodice.

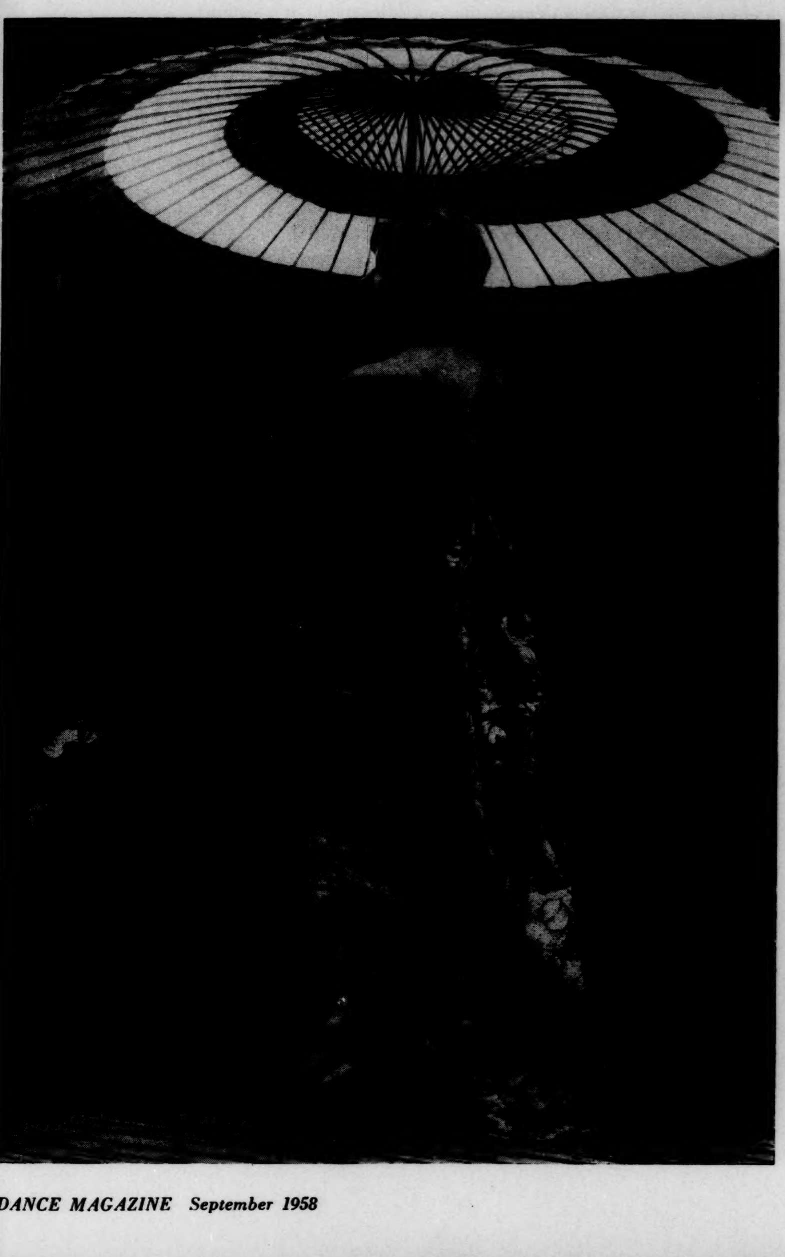


Above

BY FOGARTY: Alive, dynamic, Anne Fogarty came to New York to become an actress, studied dance, became a Powers model to continue her training. But her love of clothes, color and fabric drew her into designing. Her very first design on the market was the now famed ballerina skirt. Shown, daytime dress of deep red velvet, inspired by Korean ceremonial costume.

Right

BY CASHIN: Born in San Francisco, gateway to the Orient, Miss Cashin designed the costumes for the 1946 film version of "Anna and the King of Siam." She recently returned from a tour of the handloom industry in India, sponsored by the Indian government and the Ford Foundation for the purpose of helping to develop that industry for export. While most of her fashions are for women, she is represented here with a Nehru coat of curry-colored suede with silk print lining.



Top

***BY FILCOL:** Once remote exotica, the sari has become a lovely addition to American fashion, thanks mainly to Filcol and its designer, Alexander Cole.*

Bottom

***BY HULITAR:** Born and reared in Athens, Philip Hulitar grew up with the arts, especially loving Greek folk music and dance. His hobbies today are sculpture, painting and dancing, influences which contribute a dramatic sense to his always elegant creations. Shown, a peacock blue satin evening gown, echoing the great coats of Tibetan lamas.*

Left

***BY SCAASI:** Still in his 20's, a whirlwind of energy, this Canadian-born, Paris-educated designer has won wide recognition in the past 2 years. "I design clothes to make women beautiful. Fashion means little on its own." At left, his golden peacock-draped strapless brocade evening gown of turquoise, black and gold, echoing the grace of Bali.*

THE END

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

KENNETH JOHNSON

Ruth Page's Chicago Opera Ballet features a number of excellent dancers. In the male contingent is Kenneth Johnson, who is forging ahead in terms of audience and critical endorsement.

Ten years ago, Ken had never seen a ballet! While in the U.S. Army, he and a WAC friend entertained servicemen with exhibition ballroom dancing in USO shows. He enjoyed doing these performances very much, and after his release from the service, availed himself of the G.I. Bill to study dance. He returned to his home town, Cleveland, Ohio, and enrolled at the Harris & Hardy School of Dance for a two-year course covering twenty-five hours of classes per week. Although his primary interest was ballroom and tap dancing, ballet classes were added to fill out his required hours and they comprised more than half of his curriculum.

During a Ballet Theatre season in Cleveland, Ken was engaged as a super for a performance of *Sleeping Beauty*. Being on stage did not enable him to see what the show looked like to the audience, but the next night he went out front (he recalls seeing *Les Sylphides* and *Peter and the Wolf)*, and his eyes and mind were opened to a completely new and fascinating world.

He joined a local stock company, Cleveland 500, whose productions of light opera were gaining public favor, and appeared in many of their offerings. Under the guidance of choreographer Joan Woodruff, who was impressed by Ken's natural ability and musicality, he made remarkable progress in a short time. And when Miss Woodruff went to Chicago during the summer of 1949 to stage a pageant for the Railroad Fair, she took Ken along to appear in it — with the provision that he take the summer course given by well-known ballet teacher Edna McRae.

He returned home for another season with Cleveland 500, this time as a soloist, and also appeared that year with the Detroit Light Opera Co. Back for a return engagement at the second Railroad Fair the following summer, he decided to remain in Chicago, and enrolled at the Berenice Holmes School of Ballet.

For two years he was a featured dancer on the weekly Wayne King TV Show, and later appeared on the weekly *In Town Tonight* where he set the numbers and danced opposite Carol Lawrence (currently a lead in Broadway's *West Side Story)*.

While at the Fair, he had made the acquaintance of dancer-choreographer Ruth Page. When she found out that Ken was well acquainted with *The Merry Widow*, having appeared in it in Cleveland, she asked him to assist her on a ballet version she was preparing. A strong partner and a good looking one, with a constantly improving ballet technique and stage quality, Ken was engaged as Premier Danseur when the Chicago Lyric Opera Co. had its very successful first season in 1954. He danced with Patricia Wilde in *La Traviata*, and with Barbara Steele in *Aida*. The second season, Miss Page's dancing *Merry Widow* became part of the repertoire and was given on a program with two short operas. One of these was the rarely performed *Un Ballo Della Ingrata*, in which Ken danced opposite Vera Zorina.

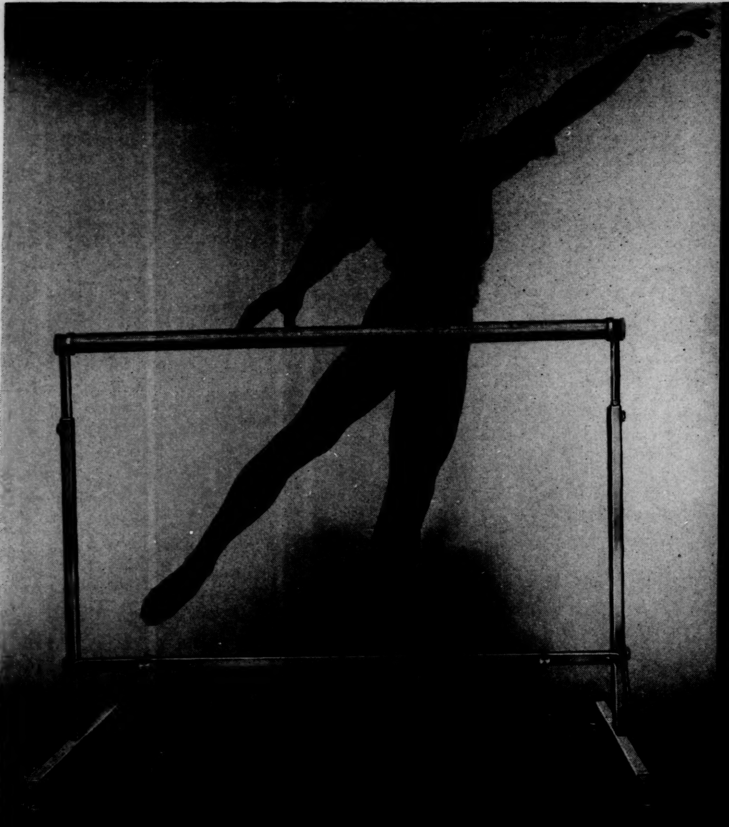
In the meantime, Miss Page had choreographed *Revenge* (a ballet based on the opera *Il Trovatore)*. *Revenge* and *Merry Widow* proved highly popular with Chicago audiences, and an engagement in New York followed. Alicia Markova had been engaged as guest artist and Ken will long remember the Friday evening he danced the leading role opposite her. At the time, he was dancing one of the second male leads, and only due to the indisposition of Oleg Briansky, the company's leading male dancer, did Ken win this highly enviable opportunity.

He has appeared on concert programs given by Chicago's Ballet Guild, an organization set up to foster young talent, frequently dancing in ballets choreographed by Charles Bockman, Ken's present teacher. When Ballet Theatre needed a quick replacement during their Chicago season in 1956, Ken heeded their urgent call. He stayed with them for nine weeks.

Although its beginnings were as part of an opera company, Ruth's Page's ballet group has made a name of its own. For the 1956-57 season, the company toured the western section of the country (a leg injury to leading dancer George Skibine gave Ken double duty). New for the 1957-58 season, which covered a seventeen-week tour of the eastern states, were Miss Page's *Triumph of Chastity* to Jacques Ibert music (Ken danced the role of the Unicorn), her *Susannah and the Barber* (based on the *Barber of Seville)*, and Skibine's *Idyll* (Ken was the Circus Horse). This time, an injury kept Oleg Briansky out for several weeks and again gave Ken double duty and the opportunity to dance the *Don Quixote Pas de Deux* with Mia Slavenska.

Being able to fill in for indisposed dancers again played a role in furthering his career this summer, when Ken replaced virus-stricken Alan Howard of Ballet Russe to dance pas de deux opposite Irina Borowska at the Jacob's Pillow Dance Festival. He also performed this past summer in a number of musicals, including *Song of Norway*, in which he was featured with Borowska, at the Brandywine Music Circus, Concordville, Pa.

Kenneth Johnson, and many others, have high hopes for the continued growth of the Chicago Opera Ballet. Ken returns to the co. for its U.S. tour this fall, and it is his wish to remain an integral part of it, taking advantage of all opportunities to further his artistic development.



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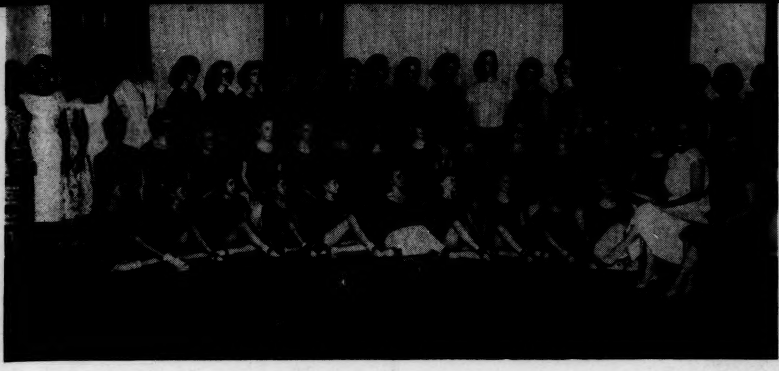


Reed McCaskey

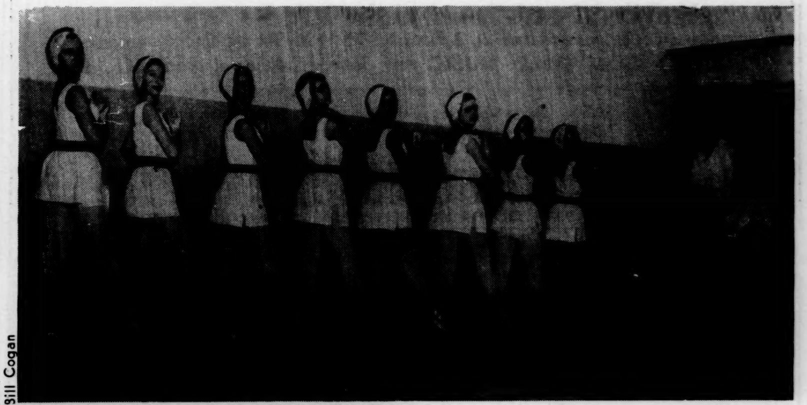
CECCHETTI COUNCIL: *Students of Bess Brown, Warren, O.; Marie Davey, Erie, Pa.; Mary Louise Megert, Niles, O.; and Arita Lee Blair were given examinations July 7 at the latter's Meadville, Pa., studio by Pres. of Cecchetti Council Virgiline Simmons and Gertrude Edwards Jory.*

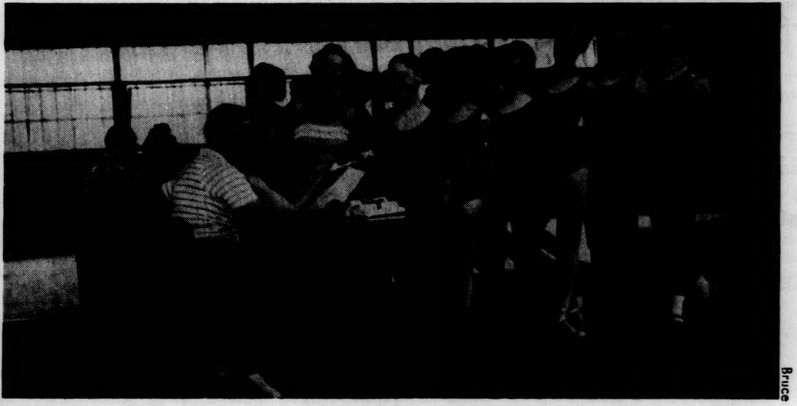
THREE EXAMS

There is a growing desire and effort on the part of ballet teachers and dance teacher organizations throughout the U.S. to create a uniformly high level of ballet instruction. One of the means by which this is being accomplished is the grading of students of individual schools by association-certified examiners. Three leading examples of this commendable practice are shown here.

ROYAL ACADEMY OF DANCING: *Examinations in the Professional Work of the RAD were held in May at Dorothy Grover's Oakland, Calif., school by London teacher and traveling RAD examiner Betty Davis (far right). Also shown here, l. to r., are candidates Jacqueline Grover, Judy Read, Virginia Sandefors, Susan Birkett, Rosemary MacCaughey, Patricia Pender, Julie Dickson, Elena Timofeeva, and San Francisco RAD teacher Jean Hart (sister of the Royal Ballet's ballet-master).*

Bill Cogan





Bruce

NAT'L ACADEMY OF BALLET: *Lined up to receive their Achievement Awards from NAB Pres. and V-P Thalia Mara and Arthur Mahoney (seated) at the NAB Detroit Seminar are pupils of Violette Armand (standing, left): Anita Henrich, Joyce Reuter, Carol Sue Hickman, Cornelia Popovici, Sharon Griffes, Timothy Kellman.*

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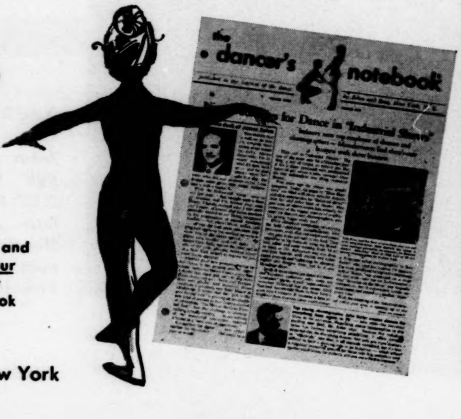
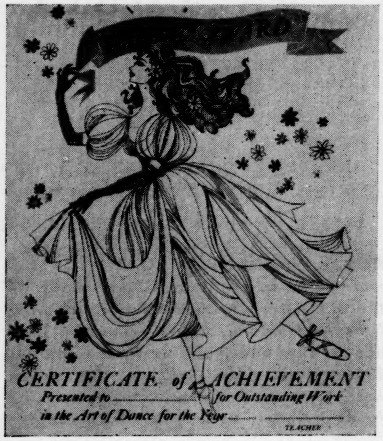


TALK OF THE TRADE

BY TONI HOLMSTOCK

STATLER Records presents a beautiful way for dance teachers to say "well done" to their students. A 10″ x 14″ parchment, suitable for framing, carries the legend: "Dance Award Certificate of Achievement." A decorative, romantic dance figure by Mimi Novsepian is represented in two colors. There is space for the student's name, the year, and the teacher's signature. Prices for quantity are most reasonable.



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LA MENDOLA has taken to heart the shoe problems of the jazz dancer. The new jazz shoe has a full sole of elk skin, is flexible, with a small, flat leather heel and an instep strap. It fits like a good ballet slipper, giving good support for the most active footwork. It is made to cover enough of the foot so that it is also an excellent character dance shoe, encasing the toes so well that demi-pointe work will not dislodge them. Stocked in black and red (colors to order). Price: $6.95.

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SLEEP AND THE DANCER

BY LAURA SHELEEN

The author is an American dancer now teaching in Paris. Her studies on physiology as related to dancers, presented in this and following issues, are based on tested scientific information. However, it must be remembered that no two human beings are identical and no two function in exactly the same way. Therefore all facts and figures mentioned are relative and variable in slight degrees according to the individuals concerned. Ed.

During the course of twenty-four hours the adult body-machine performs a tremendous quantity of work. The heart must beat over one hundred thousand times during the day, and in this period it will pump fifteen hundred gallons of blood. In one minute a single red corpuscule may travel more than two complete circuits in the body. Blood may surge through the circulatory system at the speed of one mile per hour and may exert a pressure of two pounds per square inch or more.

During every living second over ten million red cells are being destroyed, and these must be replaced. Approximately one hundred and fifty quarts of fluid are filtered by the kidneys each day; and during warm weather as much as two quarts of water may be pressed through the skin daily. Our nerves convey millions of messages. Our eyelids blink thousands of times.

Add all of these functions together with countless others which I leave unmentioned, and we begin to see that the body-machine is constantly at work. From the moment we are born until the moment we die, the body-machine is never completely at rest. Sleep is the closest we ever come to complete rest.

This pause from outward activity is as essential to life as the taking of good food, water and oxygen. Life must stop unless all these four essentials are supplied in correct amounts. But the body-machine dies much more quickly from sleep starvation than from food starvation. The longest time that a human being has been known to live without sleep is not quite ten days.

The body-machine must have a regular opportunity to make its repairs, and to eliminate its waste products. It has been scientifically demonstrated that many of the repair processes take place faster during sleep than during waking hours, because energy is not directed to outward activities, but is turned inward to rebuild damaged tissues and to dispose of toxins that have accumulated during the day faster than they could be discarded. However inactive the body seems to be while asleep, it is, in reality, a workhouse where the most constructive and life-preserving functions are operating.

It is impossible to make a definite statement as to what the optimum amount of sleep is. This problem will probably never be satisfactorily answered because of the differences in human beings. Requirements vary according to the constitution of the individual and to the variation in the rate of recuperation from fatigue, and also according to age, degree of fatigue, state of general health and emotional condition. Eight hours seems to be the average for most adults. Dancers and professional sports people usually require nine to eleven hours. As a rule women seem to need more sleep than men. During adolescence ten or eleven hours out of twenty-four is not considered too much. The prime requisite is that one should sleep enough to awaken rested.

Laboratory experiments have been conducted to see how we are affected by the lack of sleep. Prolonged wakefulness produced a general disturbance of the whole body. Muscular coordination was impaired, and the power to maintain equilibrium was grossly impaired due to neuro-muscular fatigue and consequent reduction in muscle tone. Changes in vision made it diffcult to see clearly. Even the sunniest disposition became irritable.

The longer a person goes without sleep, the less reliable he is likely to be in any situation of responsibility, and he may become unable to carry on important activity. It seems that after a moderate loss of sleep, more energy than usual is required to accomplish the same amount of work.

Because of the profound importance of sleep on health, personality and productivity, dancers should learn how to get the most out of their rest. Sleep is encouraged by just the right amount of physical fatigue. Over-fatigue is in some cases a cause of insomnia. Insomnia is not a disease, but a signal that something is

(over)

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SLEEP AND THE DANCER

(Continued from Page 61)

radically wrong with the way one is living. Treatment must be directed towards eliminating the conditions which cause the insomnia.

There is more to sleep than merely length of time. Not only how long, but how well one sleeps must be considered. The most satisfactory rest is a complete one. How complete rest is sometimes depends on the absence of disturbance. Sleep may be so disturbed as to be inadequate, so that when one wakens one is still tired.

To some people noises are disturbers of sleep. Without waking us up, noises may raise blood pressure, cause muscles to tighten. Bodily tensions caused by sounds can continue as long as thirty minutes after the noises have stopped. An alarm clock ticking near the bed can make sleep less refreshing. A cushion placed under the clock will muffle much of the sound.

For optimum conditions, there should be darkness and quiet in the room. This eliminates stimulation of the visual and auditory systems. The bed should be placed so that the sleeper does not directly face the window. Temperature should be cool, since warmth and humidity may interfere with sleep. Air should be mildly moving, but never to the point of a draft. One window open at top and bottom will provide a current whereby the cool outside air can enter below and the superheated air can escape from the top.

Specialists in orthopedic surgery maintain that certain kinds of mattresses prevent spinal curves by placing the stress on the bones of the spine. Certainly the bed is important in its effect upon the soundness of sleep. The ideal bed for one person is a double bed. The bed should have a firm spring that does not give under the weight of the body. Any mattress which sags at the hips, permitting them to be even slightly lower than the chest and heels should be discarded. A strain is placed on the circulation, and also on the joints of the hips and lower spine unless the hips are well supported during sleep.

There are varying points of view as to whether a pillow encourages faulty posture by tilting the head forward, or that rolling up into a ball keeps muscular tension higher than if a straighter position were assumed. Sleeping too straight may well be undesirable, because when the limbs are straight half the muscles are in tension. Muscles will be most relaxed if a slight sag at the knee and elbow is allowed.

An empty stomach is often a cause of

(Continued on Page 64)

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SLEEP AND THE DANCER

(Continued from Page 62)

sleeplessness, and a light snack taken an hour before bedtime tends to encourage restful sleep. Some people find a glass of warm milk or a bit of wine soothing. A warm or hot bath taken just before getting into bed is also useful. It is suggested by some physiologists that lying on the back with the feet raised directly overhead for a few moments is a desirable preliminary to rest. Sometimes it is helpful to stiffen the entire body for a minute while lying in bed and then to relax it completely.

One of the best ways to relax mentally is to know that one has enough time to sleep. People who have trouble getting to sleep often become obsessed with the fear that they will stay awake all night. Many insomnia cases could be cured by learning to practice relaxation.

Sleep-producing drugs are poisons if taken over long periods of time. They should be used with the utmost caution and never except upon the advice of a physician. A future of breakdown and illness is in store for the dancer who pushes through the day with coffee or stimulants and who "passes out" at night with the aid of sleeping drugs.

Dancers who want to get the most out of sleep and spend the fewest hours in bed must learn how to relax muscles *in the daytime*. It is possible to let some muscles sleep during waking moments by relaxing them when they are not needed. With practice and conscious effort it is possible to relax muscles more by day than during sleep. If dancers take advantage of each opportunity to relax, the imperativeness of night sleep is lessened. By consciously easing muscular tensions when there is no call for them to be at high pitch, dancers can reduce general fatigue and improve the benefits that sleep will bring.

Most dancers already realize that sleep is necessary for health and work and do not regard it as a negative thing. The professional knows that sleep is one of the necessary elements towards keeping in condition. It is especially important for young dancers to establish sleep discipline early in their training, for the effects of inadequate sleep are cumulative. The harmful results do not become evident at once; they may take many years to finally appear.

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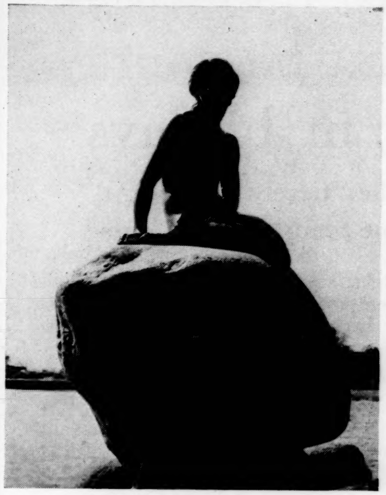
FACT AND FANCY

BY CHARLES REINHART

THE TOURIST ATTRACTION



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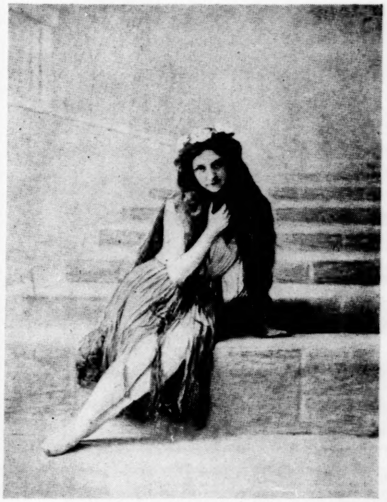

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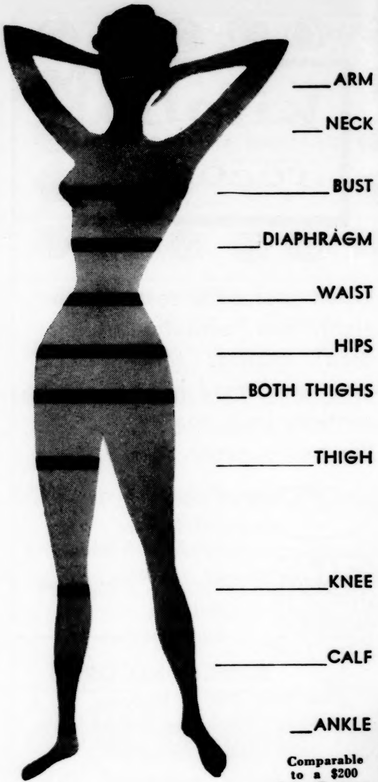

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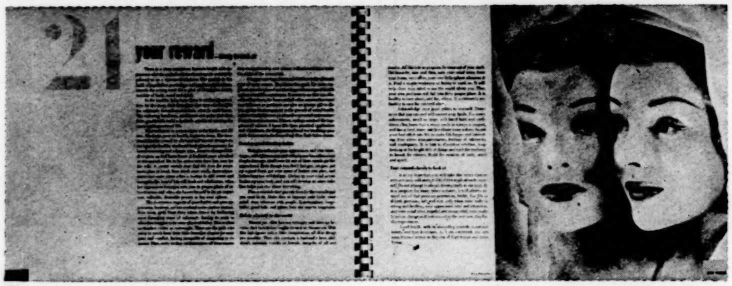

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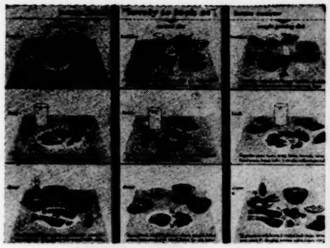

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***LOOK WHO'S DANCING:* Paul Muni has been delighting Calif. theatre-goers with his singing and dancing in "At the Grand," which is headed for B'way. The star is shown here with Neile Adams in the "I Waltz Alone" ballroom no. of the new production. Muni, celebrating his 50th year in show business, has not appeared in a musical since he was in the Yiddish theatre 40 years ago.**

THE VIEWS OF A CHURCH

Mormons' Youth Program Attests to Value of Properly Conducted Ballroom Dancing

BY DONALD DUNCAN

"When I was young, I was kept within very strict bounds, and was not allowed to walk more than half-an-hour on Sunday for exercise. The proper gambols of youth having been denied me, makes me want active exercise and amusement now.

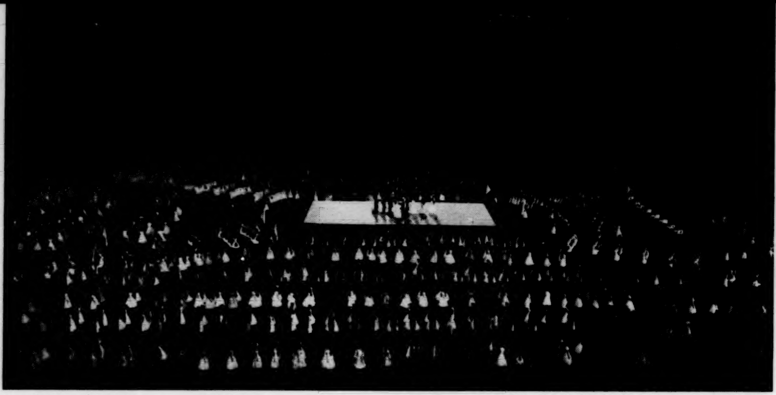
"I had not a chance to dance when I was young, and never heard the enchanting tones of the violin until I was 11 years of age; and then I thought I was on the highway to hell, if I suffered myself to linger and listen to it.

"I shall not subject my little children to such a course of unnatural training, but they shall go to the dance, study music, read novels, and do anything else that will tend to improve their minds, and make them feel free and untrammeled in body and mind.

"Let everything come in its season, place everything in the place designed for it, and do everything in its right time."

The foregoing quotation is from a celebrated churchman, and is a statement made nearly 90 years ago. The author is Brigham Young, the great early leader of the Mormon Church. The philosophy Young then propounded has served as the basis for what is undoubtedly the most remarkable and most efficiently organized youth movement in the world today, the Mutual Improvement Associations of the Church of Jesus Christ of Latter Day Saints.

There is a rich and full program for the young in the MIA activities — scouting, athletics, music, drama, public speak-



***GRAND ENTRY:** 8,000 young Mormon ballroom dancers stage an impressive formation in the U. of Utah stadium in Salt Lake City at the June Dance Festival sponsored by the Mutual Improvement Associations of the Church of Jesus Christ of Latter Day Saints.*

ing, courses in religious study, etc. Their membership, spread throughout the world, now exceeds 400,000 (and is open to both Mormons and non-Mormons). What is of greatest interest — to this department — is the MIA's enormous concern with ballroom dancing for their youthful charges.

The giant mid-June conclave in Salt Lake City of 17,000 volunteer MIA leaders again focused attention on the Mormons' superb recreation program. Highlights of the international conference were two festivals — an All-Arts Festival in the Salt Lake Tabernacle, and a Dance Festival in the University of Utah Stadium, both on June 13 and 14.

The two Dance Festival performances, of which C. Vern Yeates of Salt Lake City was Chairman, drew a total audience of 30,000. In the Grand Entry and the Grand Finale some 8,000 young ballroom dancers took part. There were 15 separate dance productions of the ballroom rhythms approved by the MIA: fox trot, waltz, tango, samba and rumba. By all reports it was the "ballroom pageant of the year."

Keenly conscious of their responsibilities to bring up active, adjusted, law-abiding children, the Mormons give vigorous support to the "spiritualized recreation" of the MIA. For nearly a century the Latter Day Saints have had notable success with their youth policy of "keeping them busy and out of mischief."

Throughout the Church's 2,000 wards or chapter associations there are approximately 18,000 dances or dance festivals a year, all under well-planned and tested rules of etiquette, under the supervision of a trained director, and under the eyes of carefully chosen chaperones. Most of the dances are held in Church recreation halls, and all open and close with prayer. The dancers do not leave the hall for unscheduled diversions during the intermissions. Instead, they are entertained with floor shows.

Naturally, it was not ever thus. The present-day program was developed cautiously by the Church authorities. It was not until the early 20th Century that joint meetings of the Young Men's and Young Women's Mutual Improvement Associations were approved. Waltz and two-step were declared acceptable around 1910. In the Twenties, the MIA Music Committee took a suspicious view of jazz. Said their 1924 dictum:

"Jazz might be defined as a departure from the correct. The instruments perform that which is not written, and in a way contrary to their accepted, proper use. This type of playing is frank 'faking' and should not be tolerated by intellectual people."

An official stand was then taken even on a specific instrument:

"The banjo, owing to its unmusical tone, and owing to the fact that it partakes of the nature of an instrument of rhythmic percussion, more than being one of melodic and harmonic assistance, is a poor instrument for legitimate dance orchestras."

Nowadays, the MIA handbook suggests that if a band is hired, "be sure they play good danceable music without too much 'jive' . . . See that a proper standard of conduct is set and held to in all phases of the dance program. Any of the crouching styles, or the wild, acrobatic antics of 'jitterbug' or 'bop' are entirely out of place in a Church program. On the other hand, a smoothly-styled interpretation of 'swing' combinations can be most fascinating."

That handbook on dance activities for MIA leaders is a publication we would like to see in general circulation. Not only does it contain thoughtfully presented "how to" instruction for the various ballroom rhythms, but it has a week-by-week outline of suggested elements for a dancing program, which would be of great value for any recreation center.

Armond F. Carr, of Salt Lake City, Co-Chairman of the Committee on Dancing of the MIA General Board, speaks enthusiastically about the value of dancing as a teen-age activity. "It is the most widely patronized participant activity," he says. "Many other MIA events — such as field days, parties or banquets — wind up with a dance." He adds that, properly conducted, ballroom dancing is the "greatest socializer of all."

We heartily agree.

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THE TIME TO LEARN

Arguments in Favor of Starting Ballroom and Etiquette Training at Age of Eleven

BY VERN STRICKLAND

(NOTE: The author is a well-known ballroom teacher in Greensboro, N. C. The following is an expansion of his remarks at a ballroom forum at the N.Y.C. convention of the Dance Educators of America. — Ed.)

When do we teach our children good manners? Naturally, we as parents are going to say: "I teach my child courteous and gracious manners as early as possible. Therefore no age is too early." But this is a question few parents ever ask themselves, as it is very often taken for granted.

With a child's very first playmates, he or she must learn how to be considerate and unselfish towards other playmates. How to properly ask a playmate to join in a game may mean all the difference in what the reaction of the playmate will be. How to get along with others is the basic problem—how to live the life of a socialized human being and enjoy it. If our children find a good solution, they have made a start toward a good life. They need some help in getting away from the purely selfish attitude of always having their own way and using other people only as tools for ministering to their own pleasures. Unless they get away from this attitude, they will become social problems rather than social beings. Of fifty common behavior problems of children, mental hygienists place unsociability as the most serious and most frequent.

These social manners cannot be learned entirely at home. Contact outside the home may have a more valued influence than most parents wish to admit, for instance: being a member of the Cub Scouts, playing Little League ball, or participating in dancing classes. In any of these organizations or groups, our children need to be wanted, and want to be a needed asset to the group. Being popular in any or all of these groups will have a very important influence on their future years as responsible citizens.

At what age our children enter into some of these organizations has been established by accepted rules and standards. The Cub Scouts train our boys to be cooperative, honest, and always aware that they live with not only themselves but with others in the world around them. At the early age of eight, our boys are ready and willing to learn the beginnings of living with and liking their neighbors. All of these things prepare them to get along with other boys and encourage good sportsmanship and wholesome living, preparing them for Boy Scouts and many other things to come. Likewise, the Brownies and the Girl Scouts are educated in a similar manner. These organizations are to be commended for doing such a remarkable job in training our children to be independent, self-sufficient and honest.

This outside training thus far has taught the boys to get along with boys, and the girls to get along with girls. *But when do we as parents teach and encourage the teaching of the social manners and graces, teaching the boys and girls to get along together?*

Millions of parents who think they are considerate and thoughtful of their children, feeling their training has been adequate in offering them everything within their physical and financial means, leave this very important form of education till the children are in their later teens and inhibited by various forms of complexes due mainly to bad social manners. In some instances, these social manners are never learned and the end results affect their entire lives.

I have been teaching and operating my own school of dance for seven years. I am a dance teacher and also a parent, and I've worked with enough children to know they want to please, to do the right thing at the right time, but they are frequently bewildered and confused because they just don't know what is expected of them. That was a big problem of mine as a child.

In growing up, I was embarrassed many, many times, feeling left out, lacking confidence in myself and being shy. I can recall many times when I was asked to attend a dance, a party, or join a club and did not, because of fears I possessed due to this lack of training. I will not have my children experience these needless embarrassments.

I have had the privilege of teaching thousands of students in churches, schools, and private clubs and am honored to have the opportunity of relating these experiences as a teacher and parent to you and expressing what I feel is a serious problem in guiding our children through this most important stage.

This training would be most difficult at home because our children do not react the same at home as they would in the varied situations away from home. For instance, the boy will not act the same toward a sister or cousin as he would toward a girl friend. In classrooms, they are not placed in a social atmosphere, because the classroom isn't a social gathering. Of course they are expected to be kind, considerate, etc., but the prime purpose is that of getting an education through books. In a school of ballroom dancing, they are placed in the proper social atmosphere, for there a prime purpose of learning is how to conduct themselves properly in any social situation. Through professional instructions in class, and parties attended by parents, and starting this at the proper time, such training can be accomplished.

I have talked with a few parents who wanted their children to wait until high school age to start taking dance lessons. This is a serious mistake. Mark Twain once said: "When I was fifteen, I had the most stupid father in the world; by the time I was twenty, he had surely learned a lot." Of course there are exceptions. But whether we parents like it or not, this is a rule of the thumb. At that age they recognize they have a mind of their own, think parents are old fashioned, and will not follow their training as readily. They are more interested in sports than dancing and do not see the need until dance time is upon them and then find themselves too embarrassed to do anything about it. And, as we older folks know, one doesn't learn dancing and the social graces overnight—it takes time.

I am of the very definite opinion that the best age to start training our children in this form is eleven. At this age they are in a receptive frame of mind and take more readily to instructions of this type. As they grow older, they experience a physiological change that makes it difficult for them to accept this training. By teaching our children while they have the most respect for adult knowledge, they will be better equipped for their next phase of growing up. The next stage is where the boy actually sees the girls he's been looking at for fifteen years. The preparation he has made in the earlier recommended training has equipped him for this stage.

TEACHER LEADS A BAND

Maestro at Chicago's Holiday Club Likes Teeners, For He's Also a School Teacher

BY LOUISE EGE

The campaign to provide the right kind of places for teen-agers to go dancing is paying off in Chicago. Joe McElroy, who owns the two Holiday Club ballrooms in the Windy City, has a smoothly functioning agenda of teen-age nights, with adult supervision. And in both places the youngsters are in the best of hands, for McElroy has expert assistance in his very satisfactory dealings with the high school set.

UNIQUE COMBINATION: ***Dan Belloc plays for a teen-age evening at the Holiday Club ballroom in Chicago. The bandleader is ideal to preside at such occasions, for he doubles as a high school teacher.***

An especially valuable aide is his bandleader, Dan Belloc. The maestro is versatile: he doubles as a composer of hits ("Pretend," for example), and as musical director of a recording company. But most apropos in this situation is the fact that he has a concurrent career as a teacher. Belloc is a visual aid supervisor and has special music classes in the Chicago public high schools — a thoroughly reassuring circumstance for parents of the young Holiday Club patrons.

The experiment began about two years ago when McElroy found that Saturday nights at his South Side club were not paying. He opened the doors to the younger dancers, and there are now upwards of 700 there each Saturday night. He recently started the same plan on Wednesdays on the North Side, and similar success appears likely there.

The atmosphere of the ballrooms is attractive and dignified. Outside are posted rigid rules of dress. These include white shirts, ties and suit coats (and no long haircuts) for the men, and party dresses for the girls. The teen-agers pitch in to help with the running of their own evenings. A lovely girl sells tickets; another is on hand to take names of possible new patrons. A committee, with at least one from each nearby high school, meets regularly with Dan and the managers (one of whom is an administrative assistant in a high school). The youngsters invite their own new members, arrange regular dance contests, and see to it that correct dance position and proper behavior are observed.

It is to be hoped that more ballrooms can follow the lead of the Holiday Clubs in doing something which is much needed for the young dancers.

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BALLROOM TRAVELOGUE

Panorama of Dancing Habits Overseas Shows Steady Influence of Yankee Styles

BY ROBERT FARRIS THOMPSON, JR.

Waltz prevails in social Europe, with Viennese still the style of status. But the pattern of waltz frequency has changed with the world-wide Americanization, or Afro-Americanization of dance habits. Nowadays, just as in the US, though there is quite a bit of waltz around, it usually connotes formal balls or private parties rather than popular dancing at large. Even conservative Vienna has capitulated, with *Time* reporting that, except for a few indestructible oldies, waltz has been supplanted by mambo, boogie-woogie and other jazz-related dance musics.

Even in the smaller cities of Germany one runs the gamut of dances on almost any given night — R 'n' R, mambo, jazz, jazz, jazz, polka and waltz. I've seen little fox trot. In Germany the youngsters jitterbug to *all* our jazz forms, from New Orleans traditional to modern. A style of their own is evolving, with a marked preference for flamboyant breaks. And, of course, they copy much of their ideas from American movies. They take their jazz dancing so seriously, and with reason: to their minds, dancing to the mellow sounds of Gerry Mulligan or Ellington-influenced "live" music puts them in contact with world chic.

France is the country for the dance enthusiast abroad. The ballroom situation in Paris is superb. With gratifying frequency the kiosks blossom with announcements of such-and-such a *Bal* or *Nuit*. At these bals the fare is varied and tasteful. Starting at 8 PM and progressing to dawn, they are the choreographic equivalent of an Arabian feast with five courses offered. For two hours an "Argentine" orchestra will play suave, refreshing tango. Exit. Enter Dixieland at ten. Exit. Mambo at midnight, spiced with cha-cha and merengue, until two. Exeunt.

At two an abrupt change in mood, as frankly sweet and corny fox trots are ushered in (vague overtones of Guy Lombardo). Quiet two-stepping and dreamy conversation for this one — no real dancing to speak of. Then modern jazz until dawn. I must confess that at one of these affairs I felt I was confronted with too much of a good thing and departed, exhausted and exultant after the mambos. Variety is the blessing of the Parisian ballroom, from the elegance of waltz to the rollicking movements of hill-billy hoedown.

The position of Rock 'n' Roll overseas is interesting. It seems everywhere to be a strictly *age-graded dance* — for teenagers and the perpetual adolescents. This opinion may seem too harsh. Personally, I like a certain amount of it, if sung close to, or within the precincts of the blues, and I think such dances related to R 'n' R as the Bop should be greeted affectionately and learned. The Bop is quite something, and the French agree.

Tokyo, New York and Paris parents have in common a despair as their offspring whirl to what seems a paean to delinquency. One Tokyo rightist announced that R 'n' R "proved Japan was not ready for democracy." The gap between parent and child will close some day and we may find R 'n' R — cleansed, once and for all, of illogical charges of inciting crime and depravity — as perennial to teenage outings as waltz is to "old fashioned" formal balls.

A *Holiday* writer spotted the Big Apple still being danced in Italy — a species, as he put it "as dead as a Dodo in the USA." This started me musing. Back in the 19th Century, when Europe ruled the world, *we* were on the receiving end of dance influences. Then it was the mazurka, which swept the western world as mambo now covers the free world. And just as the Big Apple survives today in Italy, so the 19th Century mazurka came to rest in the West Indies and the Southwest of the USA, where it enjoys a vigorous life. Of course a sea-change took place in the West Indies, as the mazurka blended with African rhythms, and in the US southwest it became the Varsouvienne. In El Paso we have danced it always under the broader title of the *Put-Your-Little-Foot*. (Tennessee Williams used the Varsouvienne as an important sound-symbol in *A Streetcar Named Desire.)*

These constant world conquests of dance forms prove what a potent force popular ballroom is. Mambo is but one indication of this basic fact. Ballroom doesn't know its own strength.

Jack Mitchell

***ROOFTOP REGISSEUR:** Conveniently shaded by an adjacent skyscraper, this open-air dance floor atop the Lexington Ave. Y.W.C.A. in New York makes a cool spot for summer lessons. At right, clapping out a Waltz rhythm for a group of adult beginners, is John Clancy, one of the ballroom instructors in the 'Y' dance program.*

SIDELINES SYMPOSIUM

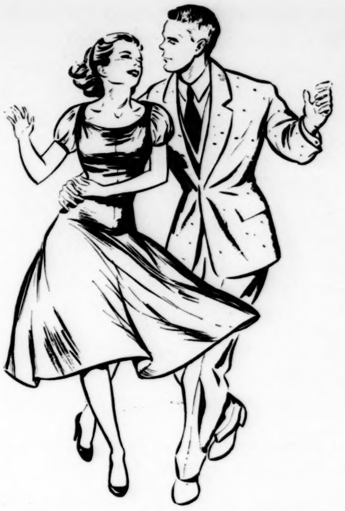
LATIN AMERICAN DANCE BOOK

Betty White's *Latin American Dance Book* (David McKay, 149 pp., illus., $3.75) is a delight for the eyes. Like her previous books, this one has splendid print, clear and easy-to-figure-out diagrams, attractive illustrations—and *no* gobbledegook. There are three "How to Use This Book" preparatory chapters, some dance definitions, music, descriptions of dance positions, etc. Then there are detailed directions for Rumba, Mambo, Cha Cha Cha, Tango, Calypso, Merengue, Paso Doble and Samba.

In the three preparatory chapters there are only two places where Miss White and I do not see eye-to-eye. Under "Leading and Following," she states: "To indicate the lead for the side steps, the right hand is slipped from under the shoulder blade to the left side of the woman's torso." I feel strongly that the man's hand should not wander on the woman's back. By changing the pressure—not the placement—of his hand, he can indicate changes in direction. On page 7 she says: "As soon as you have learned one step, go to a dance." Please, Miss White, couldn't they first learn at least *two?*

My friend Robert Luis has issued the dictum that "West Indian dances are primarily body dances, and the movement initiates in the pendulum action of the pelvis." With this I am in full agreement; therefore I do not use the method described by Miss White in teaching Rumba movement. She states it thus: "*Place* (no weight) the left foot flat against the floor, slightly to the side, bending the left knee. Transfer the weight to the left foot, straightening the knee. (The right knee is now bent forward, no weight on the right foot.)" No mention there of hips at all—just knee action. I go at it exactly opposite: no mention of knee action (except for the command to keep the knees relaxed at all times—"easy knees," I call it). Instead, I describe the circular movements of the pelvic girdle as originating, continuing and concluding in the hips.

Miss White's Mambo Basic follows what has seemed to me the prevailing pattern, though not all dancers count it alike. She directs that a preparatory figure, which leaves the male dancer with his feet apart (weight on L), be done first, so that he may start his Basic with a *Close R* (2 cts.), then *Fwd L* (1 ct.), and *In place R* (1 ct.). This she calls Forward Basic, and she reverses the proceedings for the Backward Basic. This translates into the familiar pattern of Fwd L, In place R, Close L; Bwd R, In place L, Close R—albeit not in the same order. I say "familiar pattern," because that is what I most often see danced in Mambo, although I see few make use of a preparatory (or lead-in) figure. Personally, I don't see the need for a lead-in figure, and I don't like starting every combination with the Man's R, or starting Basics with a Close. To each his own!



COIL TURN: David Burns' illustrations for Betty White's "Latin American Dance Book," as shown by this drawing of a Mambo figure, give the reader excellent help in visualizing styling.

Miss White's comment that the Cha Cha Cha is the latest dance step being done to Mambo music is open to question. I buy Cha Cha records for Cha Cha, and Mambo records for Mambo. In Miss White's Cha Cha, the man is directed to begin everything with his R—no preparatory movement is given. She uses the customary Cha Cha Five, beginning with the "3 Quicks." (We have noted in several previous Cha Cha articles here that some dancers start with the "2 Slows" followed by the "3 Quicks," and some reverse that order.) Miss White's are described as "Step in place 3 times." Some mention should be made that the "3 Quicks" may be done in a straight line, rather like the "Step-Close (almost)-Step" of the Triple in Lindy, for greater fluidity and smoothness of motion in figures like *The Chase,* for instance.

As is more or less customary in American style Tango (which I use myself), Miss White uses the Basic Five: SSQQS—step, step; step, side, draw (or arch)—in sundry variations. She mentions the fact that a change of weight (instead of the draw or arch) is also possible—a fact too often disregarded by, or unknown to, the average American Tango-er. She also describes the Habanera (The Rock Step) in its various forms, including what I have always heard tagged Gaucho Turn.

Of Calypso, Miss White says: "At first glance, it would seem as though there were almost as many versions of the dance as there are islands in the Caribbean." My experience exactly—for when Calypso hit the New York area, I saw some eight or ten varieties. Miss White has chosen the one which attracted the most favor during the height of the Calypso vogue.

For Merengue, Miss White acknowledges the assistance of illustrious Dominicans. It may be accepted unquestionably as written, and it agrees with what we have seen. Likewise her Paso Doble follows what is standard in these parts. Her concept of the Samba Basic differs from that with which I am familiar. Miss White describes it as being 2 fwd (or bwd) steps followed by a return of the weight to the first foot. Most teachers of my acquaintance describe Samba step as basically a Waltz step: Fwd (or Bwd), *Swd,* Close (to some degree).

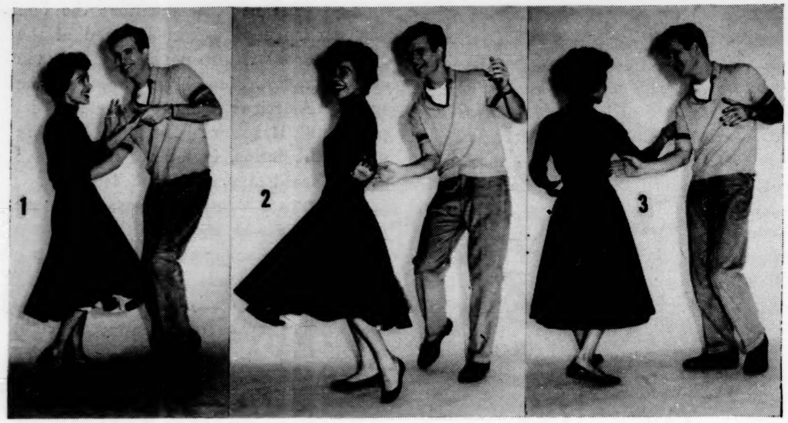
Now, just because there are some points on which I do not always see eye-to-eye with Miss White does not mean that the rest of the ballroom world is always in agreement with me. And I have no hesitancy in highly recommending Betty White's *Latin American Dance Book.* The clarity of her text is such that one may easily translate it into one's own personal idiom where any differences exist. Equally clear are her diagrams and the attractive pen and ink illustrations by Robert Burns.

In her previous *Dancing Made Easy,* much of the same ground was covered in instructions for Rumba, Mambo, Tango and Samba.

NEW ROCK 'N' ROLL BOOK

Just on the market is *How to Dance the Rock 'n' Roll* by Art Silva (Box 1966, Hollywood 28, Calif., $1, 32 pp., illus.) Attractively presented and with very good photos (posed by Silva and Amy Fields), this book brings up Kipling's East is East and West is West question—in the matter of regional naming of dances. In his foreword, Silva says:

"R 'n' R type music has been around a long time . . . Finally R 'n' R burst forth as our national popular music . . . At first there was no new dance for the newly popular music (except for the Bop, and most teenagers tried to dance the tradi-



SPIN OUT: Illustrations for a figure from Art Silva's new book, "How to Dance the Rock 'n' Roll." Mr. Silva demonstrates "Spin Out" with partner Amy Fields.

tional Jitterbug (or Lindy or any of the various names it goes by) . . . Gradually the kids started changing the old ways of dancing — started accenting the double-beat with each step . . . from that came R 'n' R dancing . . . "

Silva then goes on to outline what we effete Easterners have been dancing for a long time as LINDY — and Lindy Six at that!

For comparison, here is our description of Lindy Six (Double), from the Nov. '56 BALLROOM USA:

Man

Fwd L, ball of ft	1	Double L
Drop L heel	2	
Bwd R, ball of ft	3	Double R
Drop R heel	4	
Bwd L, ball of ft	5	
Step in place R	6	

(Girl same, using other ft—not counterpart.) Bouncy movements, small steps, bend knees slightly on Cts. 2 & 4.

Here is Silva's R 'n' R Basic:

1. Step in place, touching toe (R for girls, L for boys)
2. Bounce onto heel of same ft
3. Touch toe of other ft
4. Bounce onto heel of that ft
5. Rock onto back ft
6. Shift wgt onto front ft

His description is, of course, much fuller—he even adds "as if you were counting up to 6."

Allowing for differences in wording, aren't these basics both the same? But so what? I highly recommend *How to Dance the Rock 'n' Roll*, even though, to a New Yorker the material fits Lindy Six almost to a T. What's the difference as long as we're all enjoying ourselves?

Here are a few other similarities, and some points of difference: Silva's *Throw Out* compares to our *Lindy Six Through the Arch; Pass Right (Unwind)* is known here as *Loop Turn; Pass Right (Both Under)* I recognize as a figure which has been called *He Go—She Go*, although in Silva's version, SHE goes first; *Sugarfoot* is, in the main, *The Swivel* in BALLROOM USA of May '58, with this interesting variation: one ft *crosses* the other on Cts. 3 & 6. Not so familiar in Lindy is *The Drop*, which I have seen more frequently as a Merengue figure. *Spin Out* Silva says is "another way to put the girl out into open position." It is a useful change from what we call *Through the Arch*. It goes:

1. Start same as Basic. Count first part as TOE-SPIN
2. On SPIN — Boy lets go of Girl and spins her hard (pulling her around with his R hand, and giving her hand a push as he lets go)—Girl turns rt

Count the whole figure as TOE—SPIN—TOE—HEEL—ROCK—STEP.

The accompanying photos of *Spin Out* show the clarity of the book's illustrations.

Perhaps Kipling was wrong; in this book the twain have met in all but name —Westerners dance R 'n' R, Easterners dance Lindy Six. This Easterner likes the book fine—as Lindy. (In very small print I might add I don't think it quite as carefully done in some spots as Silva's previous book, the excellent *How to Dance the Bop.)* *D. D. O.*

NEWS OF BALLROM DANCE

HERE AND THERE

Sept. 18 has been set for the 24th annual Harvest Moon Ball, sponsored by the *NY Daily News*. The giant contest, again to be held in Madison Square Garden, will feature Fox Trot, Rumba, Tango and Viennese Waltz, with special competitions in Polka and Rock 'n' Roll.

Lawrence Welk is forming a teen-age dance orchestra as an added attraction for his TV show. Welk and his band and singers did record-breaking business in a summer concert tour of Eastern cities. At the Boston arena the attraction outdrew Allan Freed's Rock 'n' Roll show, and the Welk fans packed Carnegie Hall in NYC to capacity. Obviously, the Big Beat still has powerful competition from the more danceable music which is so often labeled "Square" by its detractors . . . The Tommy Dorsey Orchestra is going strong again on the ballrom circuit. New leader is trombonist Warren Covington.

The Nat'l Ballroom Operators Assn. holds its annual convention Sept. at the LaSalle Hotel in Chicago. A new feature will be separate sessions for dance teachers affiliated with ballrooms . . . There is now a New England Ballroom Operators Assn. At the recent organization meeting in Boston, John Dineen of the Hampton Beach Casino was elected Pres., and Kelly Weinstein of Moseley's, Sec'y-Treas. Other ballrooms represented include: Totem Pole, Rhodes, Roseland-Taunton, Commodore, Canobie Lake, Convention, King Philip, Lincoln Park, Surf, Variety Dance Club, Sherwood Forest, Coral Gables.

The enthusiasm of a group of teen-agers at a recent Bop dance in Anadarko, Okla., caused things to break up early. The bopsters' vigor bounced the light meter off the wall. When the lights went out, everybody had to go home.

A dancing era ended July 22 in Milwaukee when the Wisconsin Roof closed with a nostalgic Old Timers' Night. The establishment, which had been a mecca for ballroom dancers for 34 years, is being converted into office space.

CAVALCADE BALL

The second contest sponsored by Dancing Cavalcade, Inc., which staged the Sweethearts Ball in June, was a competition for dancers 18 and over, held in the Municipal Auditorium in Long Beach, Calif., on Aug. 14. 36 couples registered for the event which featured fox trot and waltz. Teacher-judges were Kotche of Okla. City, Adelaide Courtney of Arlington, Va., Dorothy Honig of Oakland, Calif., Frances Hatch Park of Oakland, Jeremiah E. Richards of NYC, Basil Valvasori of Hamilton, Ont., Don & Chita Carlos of San Diego. Alternates were Imogene Woodruff, Woodside, Calif., and Johnny Siou of Bakersfield, Calif.

Fox Trot winners were: 1st, Thelma & Sid Martin; 2nd, Mr. and Mrs. Tiff Payne; 3rd, Babe & Duke York. Waltz: 1st, Bette & Jerry Haynes; 2nd, Babe & Duke York; 3rd, George Ford & Penny Breen.

In the show preceding the competition, a highly polished exhibition team—Mary Ann Thompson and Rickey Jubyna, aged 10 and 11 respectively, proteges of Stamford, Conn., teacher Phil Jones — were featured.

Other preformers in the show represented the schools of Charley and Margaret Baker, Anna May Bowman, Derrall and Chloe Call, and the Dan Dailey Junior Dance Clubs. Exhibitions were presented by Sherry Crider and Daryl Gibson (Sweethearts Ball winners), Valerie Rogers & Will Thomas, Billie Reiley and Jody Elder. Mr. Elder is Pres. of the sponsoring Dancing Cavalcade, and Bearl Bennett was Tournament Director. Emcee was J. H. Vandapool.

BALLET VERSUS BALLROOM

As might have been expected, the comments of Marge and Gower Champion in the July issue, pointing out the ways in which ballet training does *not* help ballroom work, have sparked a number of reader objections. Next month Dorothea Duryea Ohl presents the case of those who maintain that ballet study can be a help toward attaining ballroom perfection.

CANADIAN CHAMPIONSHIPS

In a communique from the Canadian Dance Teachers Assn., exception is taken to some of the impressions given in the report in the July issue by Jim Clelland on the 3rd annual Canadian Championships, held May 30 in Toronto. John B. Cluff, Chairman of the CDTA Ballroom Branch refers particularly to the item which stated that a contest judge held up his card to signal judging completed after only 16 bars of music. This judge, writes Mr. Cluff, was actually attempting to attract the attention of the orchestra leader in an effort to have him slow down the music.

Members of the CDTA, sponsor of the event, were encouraged by the fact that dancing standards were noticeably higher this year, that the audience was large and enthusiastic, and that, for the first time, contest couples came from points more than 3,000 miles apart—from British Columbia to Nova Scotia. (Contest winners were listed in July.)

Another "first" was the Formation Demonstration by 6 couples of CDTA members: Roy and Jean Bishop, Andy and Jessie Mathieson, John Williams and Margaret Wareing, John Cluff and Jessie Holder, Eric Hodgkinson and Diana Everitt, and Fred and Nellie Sexton. The last couple were responsible for the production, which consisted of a Slow Fox Trot entry and exit with a combined Waltz-Quickstep main theme. The demonstration, in the setting of Toronto's Palace Pier Ballroom, is pictured in this issue.

MIDWEST BALLROOM NOTES

Another trend toward smoothness? Radio station WJQS of Jackson, Miss., has announced that it will carry no more Rock 'n' Roll, and that in the future it will concentrate on "adult music" . . . Maxine Hobbs of Ft. Wayne, Ind., teaches them from 8 to 80, in her own Cabana School of Dance, as well as in the YMCA, YWCA and churches. She finds that her special classes in exhibition ballroom work provide excellent advertising for her regular sessions . . . Ronnie Kerns has them from 12 to 60, in his own studio in St. Joseph, Mo., and in classes for the School Board in Maryville, Mo. Added to that, he has a group in Galitain, Mo., called "Teen Town," who have regular contests as part of their program. The youngsters themselves act as judges.

Marjorie Corey, who teaches for the recreation depts. of both parochial and public schools in Coldwater, Mich., and two towns in Indiana, begins an experiment this fall with basic work for small children . . . Connie and Kelly Johnson of the Moderne School of Dance in Columbia City and Ft. Wayne, Ind., begin their children's classes with 8-year-olds. They feel it pays to begin with jitterbug since "that it what they want and ask for." With adults they begin with basic waltz and fox trot. After 20 weeks, students are eligible for their Dance Clubs, which have elected officers, dues, parties, contests, etc. . . . Bill Stone of the Gervis Dance Studio in Toledo, O., has a widely varied and rapidly growing program. He has classes six evenings a week in the public schools under the sponsorship of mothers' clubs. The final class each evening is for adults. 10th lesson of each course is a party. *Louise Ege*

JAZZ DANCE SURVEY

NEWPORT, RHODE ISLAND — The least publicized aspect of the Newport Jazz Festival, the morning lecture-demonstrations, stole the spotlight today from the major programs of the festival with an unusual and memorable survey of the development of jazz dances.

Twenty-four dance steps derived from jazz were explained and illustrated by Albert Minns and Leon James to the accompaniment of appropriate recordings ranging from a 1907 performance of a cakewalk by John Philip Sousa to a relatively recent bop disk by Dizzy Gillespie.

Starting with the cakewalk, Mr. Minns and Mr. James succinctly pointed up the derivations and associations of each dance step as they strutted, kicked, shuffled, leaped, shook and writhed their way through the Camel Walk, the Slow Drag, the Shimmy, the Black Bottom, the Charleston, the Shim Sham, the Shorty

***PRECISION WORK:** This demonstration by a Formation Team composed of members of the Canadian Dance Teachers Assn. was a highlight of the recent Canada-wide ballroom competition at the Palace Bier Ballroom in Toronto.*

***BUTTONS AND BOWS:** As an added attraction to her ballroom classes, Plymouth, Ohio, teacher Joyce De Boer offers square dancing. This group, aged 8-14, has been featured on TV and has won a top prize at the Ohio State Fair. Caller Johnny Beamer, 3rd from left, is all of 8. Dancing couples L to R: Otis Rigney & Jackie Taylor; Cheryl Faust & Gary Brumbach; Charles Lutes & Shelia Kale; Natalie Faust & Tim De Witt.*

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The 400 persons who filled the small auditorium of the Masonic Temple, where the two morning sessions of this year's festival were held, responded with clamorous enthusiasm to the dancers' high-spirited and witty demonstrations of a neglected area of American popular culture.

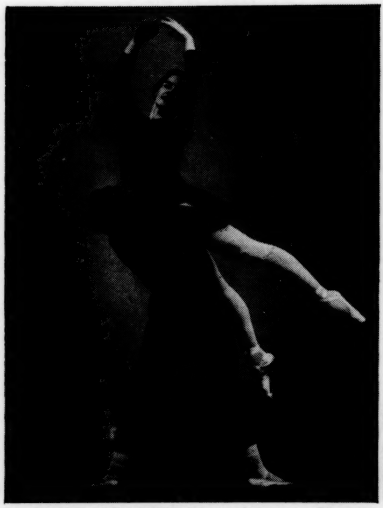
In past years the festival's morning session, for which no admission is charged, usually had comprised panel discussions with an inherently limited appeal. But this year some outstanding features have been incorporated into the morning program.

Among them are the jazz dance presentations organized by Marshal Stearns, director of the Institute for Jazz Studies, and yesterday's stimulating discussions and illustration of the blues by Prof. S. I. Hayakawa and blues singer Jimmy Rushing.

Such historical-cultural demonstrations deserve a better fate than to be hidden away in a small hall when many are trying to catch a little sleep after the previous night's jam sessions . . .

(NOTE: The foregoing excerpt is reprinted through the courtesy of "The New York Times." Author of the dispatch is jazz specialist John S. Wilson. — Ed.)

IN THE NEWS



Raul Gonzales

***BALLET GUATEMALA:** Christa Mertins and Manuel Ocampo are two of the stars of Ballet Guatemala, directed by Mexican choreographer Guillermo Keys Arenas. As a result of the success of their spring season in Guatemala City, the co. of 28 has been touring Central America.*

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REVIEWS

(Continued from Page 24)

if the choreographer had had the courage to free herself of extraneous detail, if she had had faith in the expressive potential of her medium, a noble work might have evolved. As it was, this level was achieved only in certain passages — the solos for Rima, the duet for Rima and Alton, and much of the last act.

The ballet was exquisitely danced, especially by Anne Burton as Rima. She is a fragile, round-faced little girl with an impressively wide range of style—from an almost oblivious intensity in the dramatic moments to an airy freedom in the passages of pure dance.

Lynn Taylor and Philip Jackson performed with sensitivity in a pas de deux that made fresh and meaningful patterns with the dancers' arms. And in a scene for mother and child, Caroll Todd and Julie Stokes achieved an air of tender innocence.

The Atlanta Civic Ballet's second offering, *Manhattan Tower*, choreographed by the company's co-director, Hildegarde Bennett, was familiar from a previous performance in the 1957 Southeastern Regional Ballet Festival. The work is extremely faithful to the sentimental jazz mood of its Gordon Jenkins score and narrative. And it was performed zestfully by the company led by Julie Stokes and Philip Jackson as lovers, Robert Ivey as a mischievous waiter, and Marianna Williams as a gadabout. But in her attempt to combine a percussive use of torso and legs with a rather balletic use of the arms, the choreographer sometimes gave the impression of sketching a movement phrase, rather than following it through to a kinesthetically logical conclusion.

Watching Mata and Hari poke fun at such well known social institutions as adolescents and silent movie lovers, we were made freshly aware of the infinity of detail required to elicit laughter — and of the magic of timing. Eugene Hari is a true clown, with fluttering, flexible hands, a face like the surface of water, and a quick sense of transition from mime to dance. And Ruth Mata reminds one of an elf bustling about, making a skillful framework for her partner's more spectacular antics.

We found their study of teen-agers especially amusing in its use of stylized walks and its contrasting of slow, shy mime with sudden bursts of dance.

It would be difficult to imagine Mata and Hari without the buoyant piano accompaniments of Lothar Perl. *THE END*

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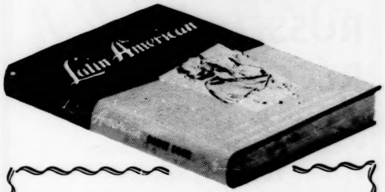

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NAIL CARE

BY ANTONIA DOBROSLAVIC

There are a number of small but important things to remember about good nail appearance. Polish does not hide dirt under the nails, so nails must be brushed and cleaned. Cuticles should not be cut, since cutting makes them hard and unsightly. A good habit to get into is that of pushing back the cuticle with the towel every time the hands are dried. It may seem like a waste of time, and difficult to remember, but once the habit is formed, it becomes automatic.

Hangnails should be attended to immediately. They are both unsightly and painful, and are sources of infection. Biting or nibbling at them is an unpleasant sight, and does not remove them without danger of tearing the skin. Hangnails should be clipped with a small scissors. If these are not immediately available, a band-aid or tape should be used to keep the area from further injury. Any pain will be eased by this protection.

Nail biters are, of course, in a very bad way. They are usually highly tense, nervous people, who should concentrate on some other less obvious way of expressing their tensions.

When filing the nails (and this is preferable to cutting, because the nails seem to keep in better condition), care should be exercised when working at the points where skin comes into contact with the emery board. Abrasions may occur and hangnails result from a back-and-forth, steady filing. Be sure not to over-heat the nail by too vigorous filing. For this reason we recommend emery boards rather than steel files. After a few strokes the board should be lifted, giving the nail an opportunity to cool.

If nails are worn longer than the end of the finger, they usually look better when the tapering begins just about where the tip of the finger begins to taper. This gives a better line and more balance, resulting in a stronger nail, not likely to tear or break at the sides if caught on anything.

Applying polish over old polish to repair chips never really gets good results.

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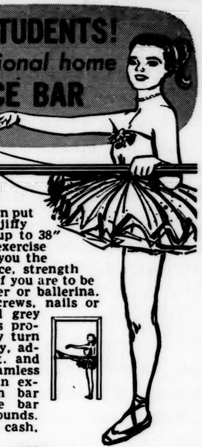

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Neatly packaged in a tube, this fine new beauty aid doesn't evaporate or dry out, and is convenient to carry in a purse if necessary. We've tried it out on a pedicure, too, and it's great. The name of this amazing cream nail polish remover is Heluan. We recommend it. *THE END*

IN THE NEWS

FAMILY AFFAIR: Margarita & Clark Allen have been presenting their "Danzas de Espana" extensively in Calif. Program features classical, Flamenco and seldom-seen Spanish folk dances. Included in the unusual family troupe are their children, David and Angela, both under ten.

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INFORMAL REPORT: BETH FISHER

(Continued from Page 13)

corps since, and left with the company on its European tour in April, after a hectic, three-month swing through the U.S. Although foreign tours are tiring in a different way — "Traveling and checking into hotels can be exhausting in a strange country where you don't know the language," says Beth — this trip was a comparative vacation for the company, since there were no one-night stands.

First stop was Casablanca. The Moroccans surprised Beth by looking just like they were supposed to: turbaned men and veiled ladies.

There was some stealing from the company wardrobe — and dancers were on the lookout for a veiled, dark-skinned lady slipping through Casablanca in toe shoes and a white *Sylphides* costume.

They danced in a sultan's palace at Rabat before journeying by bus to Tangier — "like a donkey-cart ride," said Beth. There was time for swimming at Tangier's beautiful beach, and Beth's high school Spanish helped in conversations with natives.

Ballet Theatre then pierced the Iron Curtain for twelve days in Warsaw. "The people tried so hard to please us with services at the theatre and hotel," Beth said — "Anyone who knew English spoke to us."

Beth Fisher (top center) and other Denver members of Ballet Theatre: Elaine King, Pat Richards, Currie Peterson.

She raved about the dressing rooms, stage facilities and rehearsal studios at the opera house. "Dancers and singers seemed better off than the other Poles." "There's such misery in the country."

Beth liked the enthusiasm of Polish audiences. "They clapped in rhythm throughout the finale of *Graduation Ball.*"

The company scored an informal, impromptu triumph for the U.S. at the Crocodile Club in Warsaw. Encouraged

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one night by Polish patrons, an ABT group — Enrique Martinez, Sharon Enoch, Lois Bewley, Charles Bennett and Bill Carter — thrilled the night clubbers with a jitterbugging session.

During brief visits to Hamburg and the Wiesbaden festival, she observed the "organization" of the German people. "There was no waiting around hotel lobbies or railroad stations," she said. "Everything was so well arranged."

"On the surface German audiences seemed cold," Beth notes. "But I decided they were just thinking. They would watch our performances quietly, analytically. When something was good, they knew it and they were pleased."

In Finland, after one evening performance, Beth and dancers Pat Richards and Barbara Remington boarded a trolley which they thought would briefly circle Helsinki and stop in front of their hotel. It did — but the circle took two hours, and the girls, unable to ask directions or read signs, merely sat it out.

At a reception in Helsinki for Ballet Theatre, Finnish and visiting Bolshoi dancers, the Americans were exposed to some Communist-tinged speeches. But dance saved the day. An orchestra arrived and the artists finally mingled for an evening of social dancing.

Beth describes Norway as "the perfect country for a summer vacation." Except for two hours of darkness at night, the sun was always shining. The company lodged in a mountain resort outside Oslo, a retreat for Scandinavian artists. Unable to perform because of her foot injury in Finland, Beth devoted herself to enjoying Norway — "Those mountains. Our pretty hotel rooms. Norwegian food. Everything was wonderful."

Could the State Dept. sponsor Ballet Theatre tours merely to locate world trouble spots? In September, 1955, the company was performing in Buenos Aires when the Peron revolution broke out. A year later ABT was en route to Israel when the Suez War forced a change in plans. This time the troupe entered Paris two days after the De Gaulle crisis ended.

Still nursing the injured foot at sister Joan's home in New Rochell, Beth cannot appear in Ballet Theatre's gala September season at the Metropolitan Opera House. But she will be in the audience often. And she will be dreaming often, too, of a return to Europe, where she would like to meet more people and spend longer periods in favorite spots — which include most stops on the tour. *THE END*

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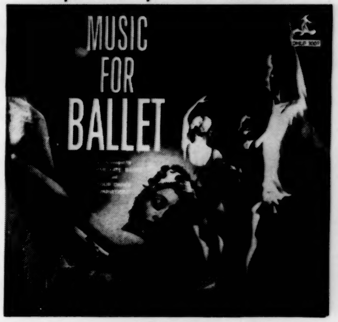

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DANCE Magazine **231 W. 58 St.** **New York 19**

IN THE SCHOOLS

Barbara Blanchard as Odette in the Normadean Dance Studio, Klamath Falls, Ore., production of "Swan Lake."

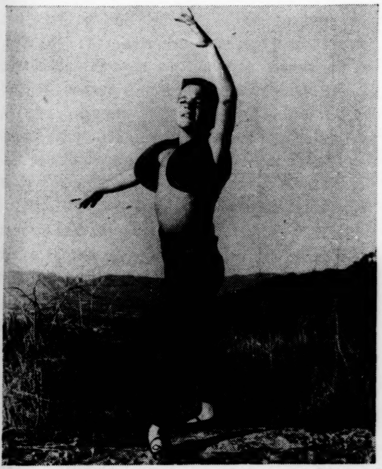
Authenticated News

The Sioux War Dance is performed on the Giant Drum by little "Big Thunder" at the annual outdoor summer Indian Ceremonial at Chapel Lake, Mich.

Making fine progress since she appeared in our YD section 3 years ago is Karen Weed, student of Viola G. Shawhan, Kalispell, Mont.

Joan Larsen, advanced student of the School of Dance Arts, Pleasantville, N.Y.

An attractive trio are Harriet Reisen (center) and twins Joy and Joyce Pallay of Elizabeth Clark's Dance Arts Ballet School, Orange, N. J.



Jimmy Fields, 10, is a serious student of ballet at the Liliane & Mario Salvaneschi School, Sherman Oaks, Calif.

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PART IX, CONT.

PAS DE BASQUE GLISSÉ EN ARRIÈRE

BY THALIA MARA

There are two schools of thought concerning the execution of the **pas de basque glissé en arrière.** One school holds that the **demi-rond de jambe** should be performed **en dedan** in executing a **pas de basque** backward, just as the **demi-rond de jambe** is performed **en dehor** when taking a **pas de basque** forward. The other school holds that this **demi-rond de jambe en dedan** is an awkward movement which mars the grace and flowing movement of the **pas de basque** backward and that it should be eliminated and that the dancer should begin the step with a simple **battement soutenu à la seconde.**

As in all such cases, where more than one correct school of thought exists, the question becomes one of personal preference or taste. My own preference is for the elimination of the **demi-rond de jambe en dedan,** as I feel that the attempt to perform this **rond de jambe** movement to the back leads to a certain jerkiness of movement, even in advanced dancers, due to the awkward nature of the movement itself.

In performing the **pas de basque glissé en arrière,** the dancer begins in 5th pos., facing **en croisé,** arms held in 5th pos. low. Let us suppose that the right foot is front.

The first movement is a **demi-plié** with the right knee as the left foot slides out to point **à la seconde,** the arms open to **demi-seconde** position at the same time.

Now the dancer transfers the weight, with a little spring through the insteps, from the right foot to the left, bending the left knee and pointing the right foot. The body and head incline to the right.

The right foot is then drawn into 1st pos. **fondu** and at the same time the dancer turns the body so that the **épaulement** is now left shoulder front. The arms are lowered to 5th pos. low, the body and head remain inclined to the right.

The sliding movement of the right foot continues until the 4th pos. **en croisé** is reached. The arms at the same time are moving upward from 5th pos. low, retaining their form. The body and head remain inclined to the right.

The weight is now transferred to the right foot, the left is pointed to **croisé devant,** both knees are straight, the arms have arrived at 5th pos. front, the body and head are still inclined to the right.

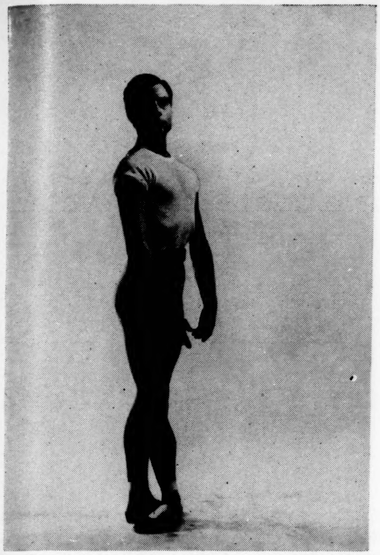
The step finishes with the closing of the left foot into 5th pos. **fondu.** At the same time the dancer opens both arms outward to second position with the palms opened slightly upward, and the body too, opens out to the left. The head follows the movement of the left hand turning toward the audience and inclining to the left.

It will be noticed that the body remained inclined to the right throughout the step until the very closing movement when the position was changed and the body inclined to the left. Now, as the dancer performs the next **pas de basque** to the right side, the body will remain inclined to the left until the closing movement when it will be opened out to the right. Too much changing of body movement makes the step appear confused and "busy." Simplicity is always best in balletic movements.

There is another way of passing the foot through 1st pos. to 4th pos. in the **pas de basque glissé en arrière.** This is to slide the tips of the toes of the pointing foot to a **cou de pied** position rather than 1st pos., maintaining the weight over the supporting foot, then continue to slide the tips of the toes back to 4th pos. and finally transfer the weight to the back foot. This is a very smooth and graceful way of taking the foot back. Both ways are good, and the teacher may choose that which suits individual students best.

The rhythm of the step is, of course, exactly the same as in the **pas de basque en avant:** the **battement soutenu** is taken on the "and" beat, the change of weight on the first beat, the pointing of the foot to **croisé devant** on the second beat, and the close into 5th pos. on the third beat.

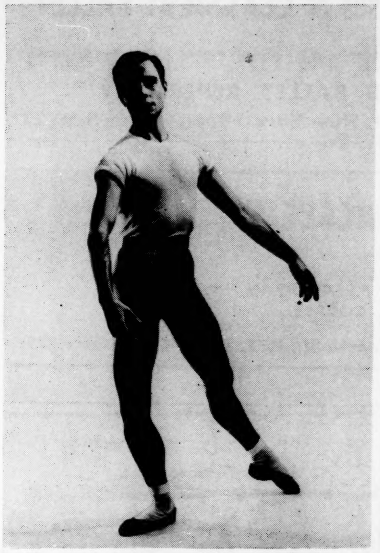
DO'S 1



1. The dancer stands in 5th pos. ready to begin. The direction of the body is **croisé.** The head inclines toward the right shoulder, which is front. The arms are held in 5th pos. low.

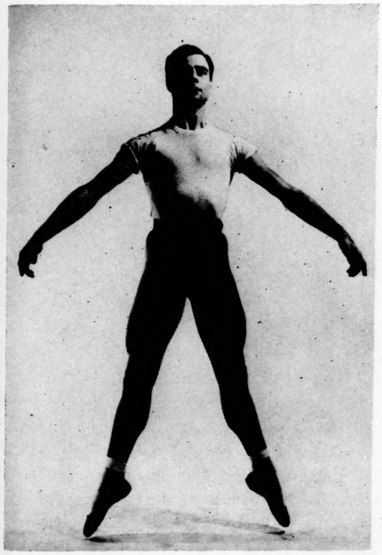
PHOTOS BY JACK MITCHELL

DO'S 2



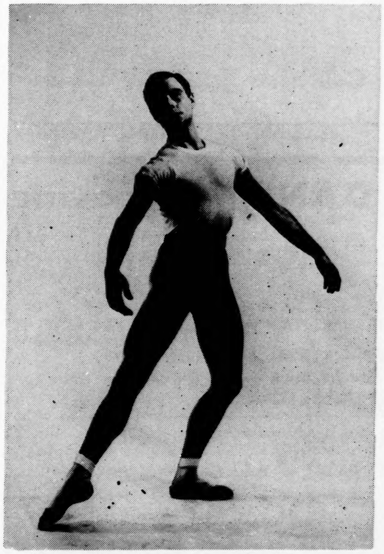
2. The start of the **pas de basque glissé en arrière.** The dancer slides the back foot out to a strong point in 2nd pos. at the same time that he bends the supporting knee in a good **demi-plié.** The arms are opened to **demi-seconde** position. The head and body incline toward the supporting foot.

DO'S 3



3. The transitional movement as the dancer shifts his weight from the supporting foot to the pointing foot. The spring is accomplished by pushing up through the instep of the supporting foot, then rolling down the instep of the other.

DO'S 4



4. The position of the dancer after the change of weight. The head and body now incline toward the pointing foot, although it is not the body which has changed but the feet.

(over)

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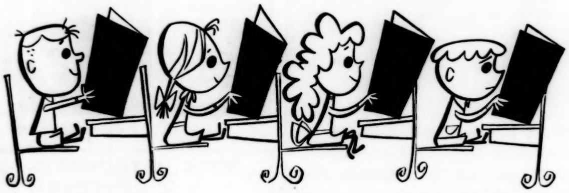

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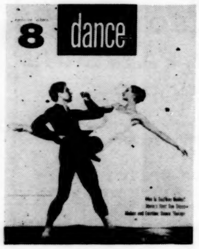

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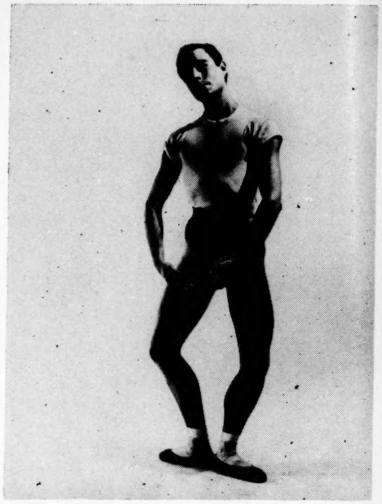
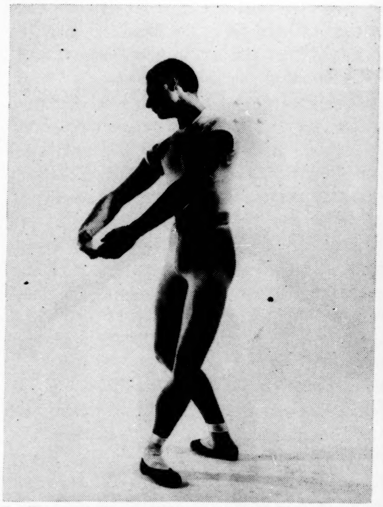
DO'S 5



5. The pointing foot is drawn into 1st pos. **fondu.** Both knees are well opened and both are well bent, with the weight equally distributed over both. Both heels are firmly pressed into the floor. The arms have been lowered into 5th pos. low. The body and head retain their inclination to the right. This, too, is a transitional position which is not held. Notice the turn of the body — the left shoulder is now front as the dancer has turned slightly to the right.

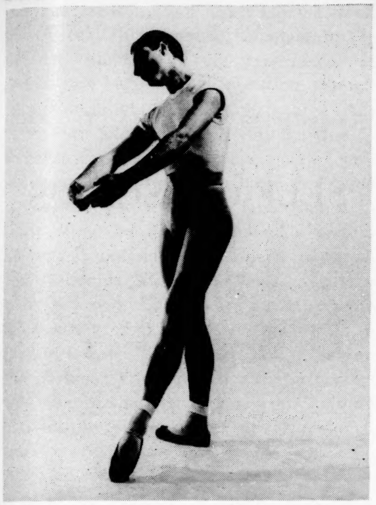
DO'S 6



6. The next phase of the movement. The right foot has arrived at the 4th pos. The body is facing in the **croisé** direction. Both knees are bent in a good **demi-plié,** both heels are firmly pressed into the floor, the weight is evenly distributed over both feet. The arms have been raised from the 5th pos. low, the body and head still incline to the right.

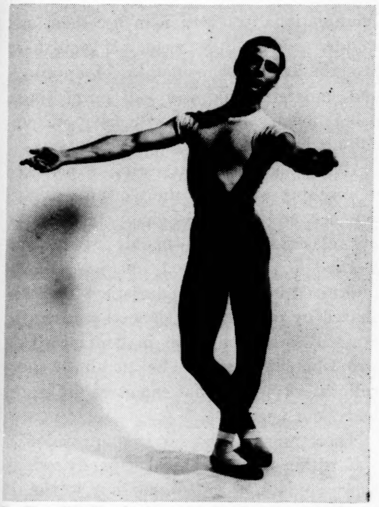
Our model is Royes Fernandez of American Ballet Theatre.

DO'S 7



7. The position of the head and body are the same as the dancer concludes the sliding movement of the right foot. The weight has been transferred to the back foot and the front foot points to **croisé devant**. Both knees have been straightened. The arms have arrived at the 5th pos. front.

DO'S 8



8. The finish of the **pas de basque glissé en arrière**. The pointing foot has been drawn into 5th pos. **fondu** in front of the supporting foot. The arms have opened outward to 2nd pos. The body and head have followed the left hand so that the dancer has opened the whole body to the audience and is looking to them. The body and head now incline to the left and will retain this inclination throughout the action of the **pas de basque** taken to the right side, changing only at the finish of the step. *THE END*

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THE SELF-CONSCIOUS BLUES

BY PAUL DRAPER

Conventions are over, teachers are home and dancers are beginning classes again. Time has passed, and you realize, like the White Queen in *Alice in Wonderland*, that you have to run as fast as you can to stay in the same place.

You will discover whether or not the summer has provided a rich harvest. If you have brought back new steps and combinations, you will soon use them and wonder where they went. If you have brought back new principles of approach and understanding, you will never finish using them, and you will have an unending harvest.

I have had the interesting experience of teaching at two of the conventions this summer and have had many teachers in my classes. I enjoyed all of it, and learned a great deal. I was particularly impressed by one characteristic which was shared by many of the dancers and teachers with whom I came in contact. This was what appeared to be an almost neurotic block against movement of the arms, body and head.

There was almost no step, provided it was within their technical capacity, which they would not try to do, but a simple arm movement was seldom, if ever, even attempted. This reticence extended to body and head as well. If I questioned, or begged or cajoled, the answer would be that the footwork was so difficult there was no power of concentration left for the arms. So we would learn the footwork carefully first, without arms, then the arms separately, and finally try to combine the two. The result was the same. This led me to the conclusion that the reason given for their non-use was not the real reason, and that I must look elsewhere. This problem, incidentally, is of long standing in my experience. It didn't just begin at a convention, though it was highlighted there.

Several things come to mind. One is that tap dancing is indeed a form of very specialized foot work. Its basic technique is concerned with the feet more than anything else, and it does demand a certain amount of undivided attention in that area. The other is the more basic fact that there has always been a feeling of security in foot-to-ground contact. One is, in a certain sense, "safe" with one's feet on the ground. You remember that Hercules was able to conquer Atlas by holding him off the ground till his strength waned, since every foot-to-earth contact made by Atlas increased his strength tenfold.

Any movement of the upper body, since it might destroy one's balance and make one's feet leave the floor, is entered into with considerable instinctive caution. When complicated footwork makes balance precarious to begin with, then upper *body* movement is further inhibited. I therefore deduce a certain subliminal fear as a possible contributory reason for the rigid upper body of most tap dancers.

There is another element that deserves consideration. Most of the footwork of tap dancing is really pretty silly. Slaps, shuffles, pull-backs and the like, when just done as steps, have little or no meaning. This is not to decry tap dancing as a valid dance and art form. It is to indicate that more than basic tap technique is necessary. I think that many tap dancers are subconsciously aware that what they are doing is perhaps not very valuable as a contribution to our cultural life. Any movement of arms and body is likely to call attention to this fact with more force than do the relatively small movements of feet and lower legs. You might be singled out; you might be liable to ridicule. You are, in other words, "self-conscious." This inhibits you further, and your safest way out of the predicament would be to vanish like the Cheshire cat, not even leaving the smile behind. Unfortunately, the "safest way" is never available to any of us. Certain risks are unavoidable, or you wouldn't have been born alive.

There are things a tap dancer can do about being self-conscious. You must learn arm and body movements at the very beginning of your training. At the barre

(over)

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(Continued from Page 87)

and on the floor you must realize that no step should be learned by the feet alone. The muscles will often help to conquer what social training rebels at tackling. ("Social training" means here that you have seen the girl next door wave her arms like a bird when she walks down the street.)

You must think of dancing not as learning a succession of steps and techniques, but as a way to express, understandably and significantly, your attitude toward living. Certainly twiddling your feet around can make you feel silly; but being a dancer won't.

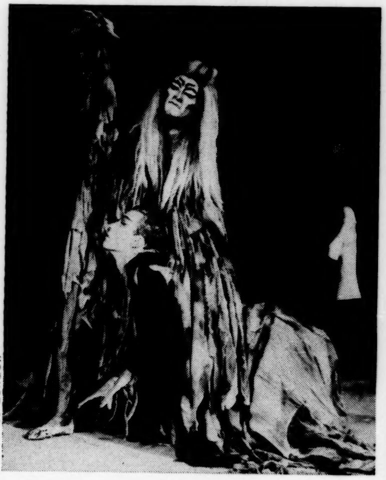
You feel more secure with just your feet because you use them more—you stand on them and move on them. But your arms are for greeting and loving and holding and taking and giving. They're familiar members, too. Think about it.

Part of being a dancer is that the most carefully studied and unnatural movements can be made to appear more natural and expressive than any instinctive gesture.

The self-conscious blues will vanish as soon as you become conscious of yourself—yourself as a learning, growing entity making mistakes and having successes, and, above all, using technique not as an end, but as a means without end.

THE END

IN THE NEWS



The Times London

***AMERICANA IN ENGLISH BALLET:** Newest addition to the repertoire of London's Festival Ballet is "The Witch Boy," based on the Barbara Allen legend, with choreog. by Jack Carter. Above, John Gilpin, as the Witch Boy, with the Sorceress. The work was given its London premiere July 15.*

THE DANCER'S BOOKSHELF

Fonteyn: A Study of the Ballerina in Her Setting

by James Monahan

Pitman Publishing Corporation, New York, 1957; 116 pages. $4.50

Reviewed by Lillian Moore

James Monahan's study of Fonteyn is not a fan book. Those who buy it expecting to wallow in the ecstatic outpourings of blind admiration may be disappointed. On the other hand, those who are skeptical of most books about popular ballerinas may be in for a pleasant surprise.

This is a serious, lucid discussion of Fonteyn's art, and the whole art of ballet, by an intelligent and discerning writer. The attributes, qualities and accomplishments desirable in a ballerina are carefully analyzed. Fonteyn's personal contribution is described in its relation to ultimate, unattainable perfection.

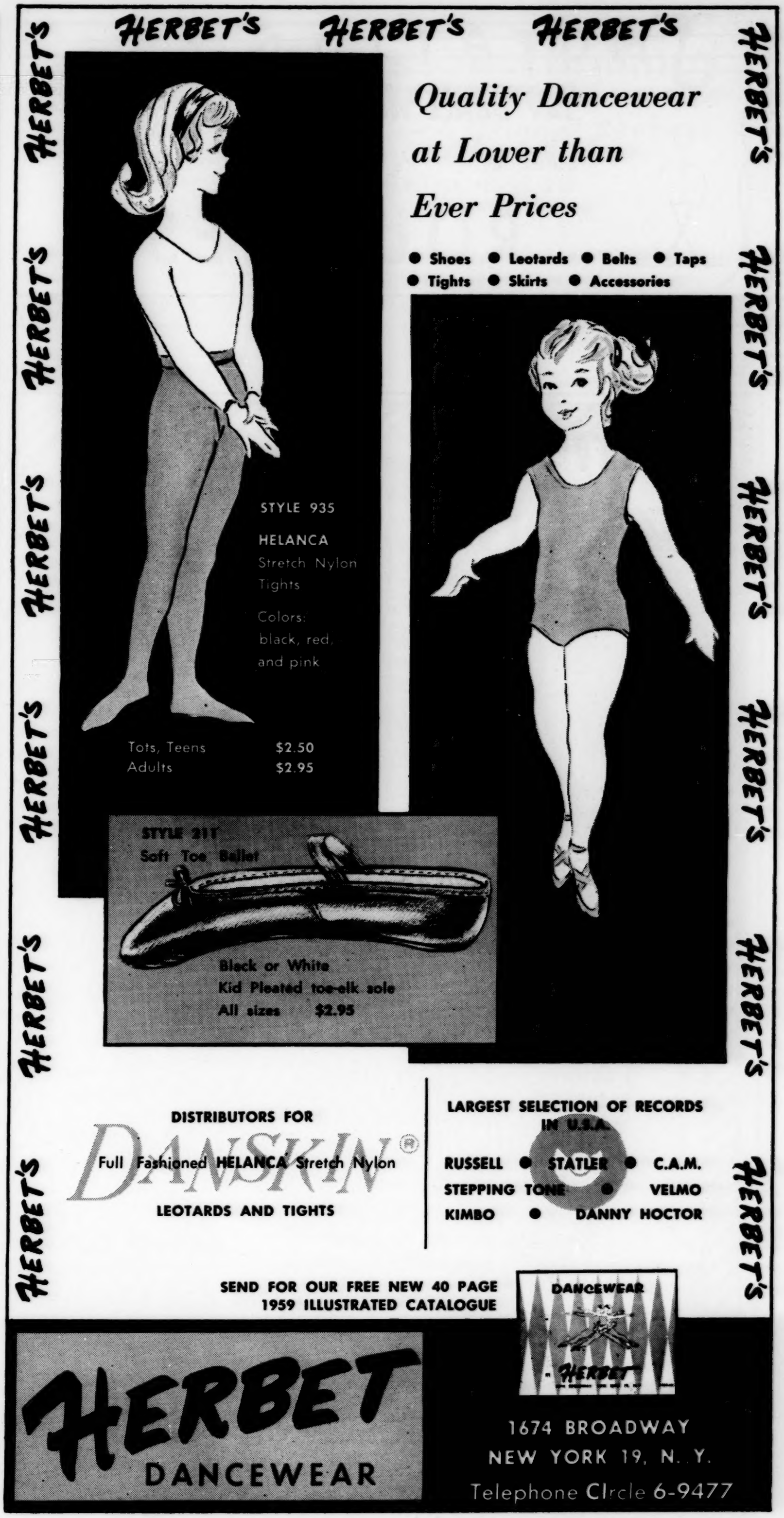
Margot Fonteyn's impeccable line, her sensitive lyricism, and her extraordinary musicality are discussed in detail, but so are her lack of any great elevation and speed, and her comparatively undistinguished feet. In the end Mr. Monahan, in spite of his most penetrating observations, is obliged to admit that Fonteyn's dancing has a poetic magic which defies analysis.

Although it contains a great deal of biographical information, including a chronological appendix which lists all the important milestones in her career, this is not a biography. There is a long chapter devoted to the ballerina's close and fruitful collaboration with Frederick Ashton, who gave her her first important role, in 1934, and has found in her the inspiration for his finest works. Mr. Monahan's comments on Ashton's choreography are perceptive, though his British point of view differs from that of most Americans.

The inestimable influence of Ninette de Valois is not neglected. There are astute observations, too, on other ballerinas: most notably, on Galina Ulanova and Irina Baronova. Even when one does not agree with every opinion, it is pleasant to find ideas about dancing and dancers so felicitously expressed.

In spite of its adult approach, Mr. Monahan's book is fun to read. It will bear re-reading, too.

There are twenty-five excellent illustrations, all depicting Fonteyn, although occasionally an assisting dancer or two gets into the background. *(over)*



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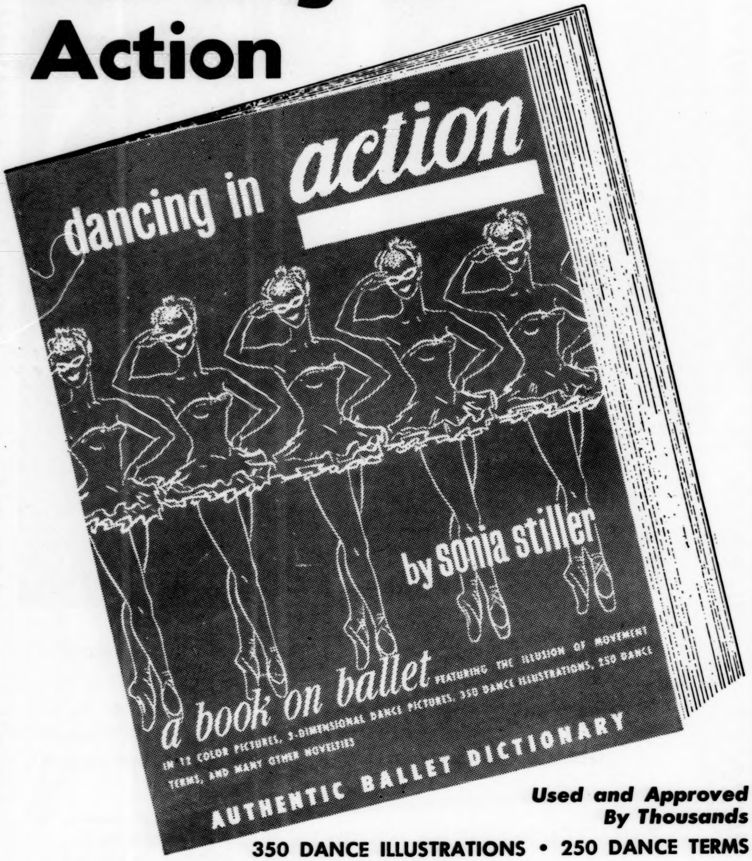
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DANCER'S BOOKSHELF

(Continued from Page 89)

Dance To My Measure
By Lee Wyndham
Julian Messner, Inc., NYC, 1958
188 pp. $2.95
Reviewed by Regina Woody

Every young dancer who has dreamed her way to success with Lee Wyndham's teenage romances will delight in her new book, which adds a new dimension to dance books for young people. In *Dance To My Measure* Miss Wyndham offers her readers an intelligent and appreciative explanation of Labanotation—a dance script which is to dance what music notation is to music.

For the dance student who knows something about Labanotation, the book will be a joy. For those who have never heard the words "dance notation" before, the book will be both a revelation and a milestone.

Dance To My Measure is a good story of teenager Shelley Andrews' adjustment to a new environment. Her struggle with Astrea de Rioso, a dedicated and determined dancer who plays a lone hand and fights for her right to be her own boss with no holds barred, is rather slanted in Shelley's favor, but that is only natural. In a book for young people the good has to win out over the bad. Astrea, though rather acidly etched in as the villainess of the story, is a non-conformist and a renegade. However, she is a real and vital personality whose unwavering determination to succeed is dominant.

As for Shelley, hardworking, democratic, well-schooled in Labanotation, she succeeds exactly as she should by doing what she is told, being properly prepared and working hard with others. Though her success is rather easily come by, this book is well above the average teenage novel, for it tells about the high school years of several dancers with honesty.

Even more valuable is the interesting way of using a new facet of dance to enliven a story all too often trite and unrealistic, for Labanotation is not yet as well known as it should be. Miss Wyndham has done a real service.

Dancers of Tomorrow
By Naomi Capon
with a foreword by Arnold Haskell
Harcourt, Brace & Co., NYC, 1957
93 pp., with photos. $3.00
Reviewed by Regina Woody

Envy of the young British ballet dancers who study at The Royal Ballet School in London will be the lot of every reader of this informative and detailed account of life in a school dedicated to teaching young dancers. Most American children would gladly retrieve all the tea dumped in Boston Harbor just for the chance to try out for The Royal Ballet School. Others would gladly attempt to swim the Atlantic, for there are few schools where a child can get such concentrated training or look forward to so exciting a career as that of a youngster who is accepted into The Royal Ballet School.

However, as one reads, it becomes evident that all is not quite so rosy as it first seems. The young dancer must measure up in many ways beyond that of her art—in her physical structure, her ability as a student, her attitude, her behavior, her work habits, etc. There are many things beyond her control which must suit her mentors if she is to remain a student. Individuality is frowned upon. She must abide by the rules. A bad knee, the wrong sort of foot, or improper musculature may cause her to be dropped. Moreover, if she grows too tall or too wide, the end of her training is in sight.

This is a book which will soon begin to irk the American girl. Individuality, aggressiveness, the will to overcome obstacles—be they health or physique—freedom to struggle to succeed or fail on one's own, is taken out of the hands of the young dancer and placed in those of her superiors. One wonders if the powers-that-be would have accepted Marie Taglioni with her long arms and rounded shoulders. Certainly her work habits were open to criticism, for it is written of her that she and her classmates often dipped their practice clothes in the fountain on the way home to convince their parents that they had worked very hard. Would Anna Pavlova have been dropped at this school? She was considered extremely delicate and forbidden to attempt certain technical feats which were commonplace to her peers. And yet, she managed to turn much of the world into balletomanes.

This is a book full of good advice, one which may do a lot of good. It is a careful account of what appear to be moderately talented students. But the fervor and depth of artistry one remembers from the reading of Tamara Karsavina's *Theatre Street*—which told of training at the Maryinsky Theatre's Imperial Ballet School in old St. Petersburg—is missing.

THE END

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In The Mailbox

(Continued from Page 16)

vième Mallarmé. Francoise and Dominique presented a season of works for group at the Théâtre Daunou of a more theatrical nature, utilizing jazz and folklore. Raymonde Lombardin and Paul D'Arnot presented a concert program of excellent quality a couple of seasons back at the Marigny. Anne Gardon, assisted on occasion by a partner, works in the Kreutzberg-Georgi tradition. A young troupe, "Les Compagnons de la Danse," among whom were Jerome Andrews, Jacqueline Robinson and Karin Waehner, have presented programs of contemporary dance.

Very recently a program of new choreography was presented under the auspices of the Ministry of Education at "Le Théâtre D'Essai de la Danse," which functions as part of the "Association Francaise de Recherches et Etudes Chorégraphiques." Works were presented by Michel Descombey, Roger Fenonjois, Susan Kaufman, Joseph Lazzini, Deryk Mendel, George Skibine, Karin Waehner. Would it not be of interest to us to know of the creative efforts of some of the lesser-known choreographers and performers presumably experimenting in the ballet medium or in non-classic or "contemporary" movement per se? I am of the impression that dancers here would appreciate knowing of the diverse elements which exist in "les petits coins," or the Parisian equivalent of "off-Broadway."

Winifred Widener
New York City

IN THE NEWS

Wide World Photos

INTERNATIONAL MARRIAGE: Catherine Boulton of England's Royal Ballet, and Anthony Brooks Firestone of California, following their marriage, June 26, in England, which was conducted by the bride's father, the Very Rev. Walter Boulton. Mr. Firestone is the heir to the Firestone Tire and Rubber Co. The couple met when the Royal Ballet appeared in California last November.

Australia Corrected

There are a number of errors in Marian Horosko's "Letter from a Member of the New York City Ballet," which deals with Sydney in your July issue. While we realize these inaccuracies are of a fairly minor nature and apparently are not intentional, we were disturbed to find them published in a magazine of the prestige of DANCE Magazine. Some of the inaccuracies:

"No liquor or movies available from Saturday noon until Monday."

Hotel bars and bottled liquor departments are open week days *and* Saturdays from early morning until 10 p.m. As in most parts of the world the movie houses in Sydney do a SRO business Saturday nights. The last show usually "lets out" between 11 p.m. and midnight. Public bars are closed on Sundays, but there are numerous other drinking facilities.

"A very tiny and well laid out zoo."

The Taronga Park zoo covers 50 acres. It is listed in *International Zoo News* as one of the world's leading zoos.

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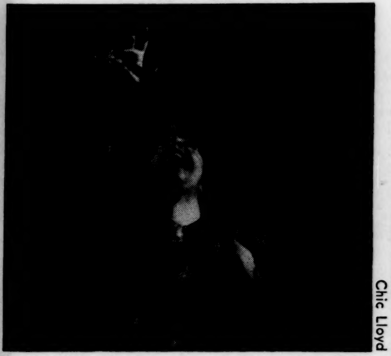
"They admire everything in British politics and I'm afraid question the integrity of American businessmen."

We can say no more than that these sweeping statements are completely and absolutely without basis in fact.

S. S. Brown, Dir., Australian News & Information Bureau, NYC

IN THE NEWS



Chic Lloyd

"ANNA KARENINA" ON TV: An agonizing moment in an hour-long dance dramatization of Tolstoi's novel "Anna Karenina" by the San Francisco Contemporary Dancers is portrayed by Jean Mathis in the title role. The production was the first of 4 to be given by the co., directed by J. Marks, over SF educational TV station KQED.

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(Continued from Page 6)

nnies," which Nick will stage . . . Spanish star **Antonio** is staging a song-dance act for Anita Ekberg and Anthony Steele, which will be broken in on British audiences before hitting Hollywood and Las Vegas.

Modern dancer **Diane Gump** will be coordinating the fashion shows on the Art Linkletter CBS-TV shows. These parades will weave dance patterns among the current fashions. Diane also has a contract for a big dance-cosmetic commercial which will feature **Lee Irwin,** who is currently dancing-in for **Sheree North** on the Fox film, "Mardi Gras" . . . **Jack Baker** has completed staging the new Andrews Sisters act, and he and his wife, **Sheila Myers,** are checking the hula situation in Honolulu. This fall Jack will be back on the Desilu lot for the numerous TV musicals slated there.

Intrigue and a crowded schedule at NBC has denied **Ward Ellis** screen credit on his Sun. night replacement show. Ellis has his choice of 2 fall TV shows and the remake of an old musical at one of the major studios . . . **Sylvia Lewis,** who has just turned down a B'way show to stay with her family in Calif., has danced herself into the filmed dramatic TV series, "Zorro," at the Walt Disney Studios . . . **Ila Briton** will can-can and play a character type backstage actress in the "Wyatt Earp" TV series.

Hollywood film dancer **Buddy Bryan,** who is currently featured in the new Las Vegas Stardust Lido show with his partner, **Ruby Bruce,** has attracted good press notices and will return to Hollywood soon to test for an important film . . . **Patti Barker,** who has worked steadily in films for years, has joined the song-dance act, "The Double Daters" . . . **Fred Hansen** and **Maurice Kelly** have been in NYC representing the Hollywood branch of the Amer. Federation of TV and Radio Artists . . . **Joan Bayley** is staging the musical no's for a documentary film, which was shot in Guatemala, and later this month she will accompany **LeRoy Prinz** to the Middle West where they will begin work on a new TV series based on folk dancing . . . **Mickey Barton** is in the road co. of "The Music Man" . . . All of the West Coast was saddened to hear of the death of **Michael Neale,** better known as Lady Michael. She has been dancing at the Desert Inn in Las Vegas for the past 6 years and before that was well known in NYC.

Jimmie Huntley, Jack Regas and **Lee Irwin,** who have been on "Juke Box Jury," a local TV show, for the past couple of years, will be on a nat'l network this fall . . . **Ted Hook,** who has made a dance-comeback at Disney Studios, is planning to exit Hollywood for NYC this winter.

Roy Clark

SOUTHERN CALIFORNIA NOTES

David Lichine premiered "Violin Concerto" (Prokofieff) at his July 20 Beverly Hills HS show. 5 girls are in the opening section. **Barbara Lloyd** and **Victor Moreno** are starred in the highly inventive 2nd part, and 18 girls close. It will bear many re-seeings. In Lichine's "Chopin," **Tatiana Riabouchinska** (Mrs. Lichine) danced exquisitely, partnered flawlessly by **Joe Harris** (who has recently moved from Canada to LA). Daughter **Tania Lichine** was credited with "Last Day of School," in which she also danced, sharing honors with **Barnette Ricci** and **Lou Zeldis.** "School" has all the verve of "Graduation Ball." Co. appeared under the name **Southwest Ballet, Inc.** 2 more Lichine ballets, along with a new one of her own, will be premiered by **Rozelle Frey** Sept. 28 at Beverly Hills HS.

Yvonne de Lavallade has proved herself an artist-choreographer with her 1st effort: 2 works for the **Lester Horton Dancers' Choreo '58.** "Barren Song," based on "The House of Bernarda Alba," is a gem — not one gesture should be changed. Danced by **Joan Kerr** as the matriarch, and **Janice Johnson** and **Jeanna Limyou** as rival sisters, it has dramatic conviction and choreographic refinement. "Just for Moving," equally effective, provides the best choreography of the evening for men, in a trio for **James Truitte, Don Martin** and **Nick Covacevich.** Mr. Truitte's "The Duke's Bard" and "With Timbrel and Dance Praise His Name" were well danced, but seem not to realize their intention except for a comic pas de deux for Miss de Lavallade and Mr. Martin in the 1st, and "Solo plus 3" for Mr. Martin, **Ada Agnew** and the Misses Kerr and Johnson in the latter. "Plumed Serpent" by Don Martin featured Miss de Lavallade's last appearance this year — she takes a leave to prepare for motherhood.

James Doolittle's presentation of **Jose Greco** at the Greek Theatre included the premiere of Greco's "The Three-Cornered Hat," with Greco as the Miller, **Teresa** as the wife, and **Paul Haakon** as the Corregidor. It was Teresa's 1st appearance since she left the **Luisillo** co. An 8-year-old, **Michael Davis,** who has studied for the past 3 years in Granada, provided a highlight.

Ballet Concerto of Los Angeles did an all-new program for its annual Burbank Starlight Bowl appearance. Director **Michel Panaieff** appeared as the Emperor in "The Emperor's Nightingale, which featured **Lila Zali, Beatrice Monteil, Vanya Mishvek, Kasana Wojcik** and **Simon Semenoff.** Handsome costuming enhanced this, and the preceding "Seasons." **Victor Moreno** and **Joyce Vanderveen** added significantly to the closing "Polovstian Dances" . . . The **Spanish-American Ballet** repeated its debut program, minus "El Amor Brujo" and the ballet pas de trois. Omissions were to the good. **Julio Torres** appeared to advantage as soloist, but his "Capricho Espanol" was no more impressive than at its premiere. A "Sevillanas" by **Irene Romero** and **Lita Martin** was as finished as anything on the program.

Stephen Papich's Viennese Night from 1957 was repeated at the Hollywood Bowl by popular demand, and sold out. At Red Rocks in Denver, where he did the show with 12 dancers and the Denver Symph., he drew better business than Lawrence Welk or Jerry Lewis. **Anna Cheselka** starred, effectively partnered by husband **Alexander Rodzianko.** The beautiful running waltz of **Marilyn Stevens** brought the 110-ft-wide stage to vibrant life. A czardas in which **Pat Moore, Francine Savery, Dick Monahan** and **Laszlo Jilly** joined Cheselka and Rodzianko, provided the best technical work of the eve.

The **Southern Calif. Ballet** filled Ramona Bowl to overflowing with a repeat of their Wilshire-Ebell program. **Jean Repinski** drew plaudits as the girl in "The Sea," as did **Linda Howe** as Beauty in "Beauty and the Beast." **Carolann Wise** debuted with the co. at this perf. A Wilshire-Ebell perf. Sept. 27 will feature "The Sea" with 4 new works.

The dance week-end at **Idyllwild Arts Foundation** saw **Karen Burt** in Tennessee Williams' "At Liberty," and perfs. by **Bella Lewitzky & Co.** and **Pia Gilbert.** In "At Liberty," Miss Burt danced the mother and **Ruth Gartler** the daughter in a full dramatic reading with dance added. Miss Burt established a command in her opening solo that was neither maintained by her nor attained by the rest of the dancers. In the **Burt-Al Ruiz** choreography, **Richard Lake** and **Les Buckner** were most convincing as the men in the daughter's life. Choreographic highlight was a pas de deux for Mr. Buckner and **Bobbie Miller.** Miss Lewitzky's 1st full program in years showed her in rare technical form, with an engaging mellowness replacing the almost brittle clarity of past years. Of 4 works presented, **Valentina Oumansky's** "Walls, Corners and Hurdles" proved the audience favorite. It is witty, perceptive, engaging. **Carl Ratcliff's** "Dance Medieval" provided good contrast with its stateliness and stained-glass quality. Miss Lewitzsky's "Elegy and Remembrance" and a rechoreographed version of her "Women of Innessfree" completed the program. Co. included **Jan McFadden, Syria Murray, Dorothy Morrow, Inga Blanchard.** Miss Gilbert closed the season with "Music for Dance," an informative lecture-demonstration, using **Stella Makadate, Sonia Czerniski, Sandi Conant** and **Joan Nicholson** as dancer-musicians.

John Dougherty

(Continued on Page 97)

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(Continued from Page 95)

SAN FRANCISCO AREA NEWS

Eugene Loring will choreograph for the SF Opera in the season opening Sept. 12, and a ballet ensemble will be recruited, reportedly from Hollywood, in the absence of the **SF Ballet**, on tour in South and Central America. Loring's assignments include "Medea," La Forza del Destino," "The Marriage of Figaro" and "Rigoletto." **Ghita Hager**, wife and asst. of the opera's stage director Paul Hager, and a former dancer, will choreograph "Carmina Burana," "The Bartered Bride" and "Tannhauser."

Leon Kalimos, managing director of the SF Ballet, writes that such works as "Balletino," "Filling Station," "Jinx" and "Con Amore" go over best with So. Amer. audiences. He enclosed a sheaf of reviews describing the co. as "spectacular," "tremendous," etc. An editorial writer at Cali praised "the sculptural beauty of the feminine figures." The San Francisco dancers may be no more full of good will than the Vice President, but they're a lot handsomer.

Ann Halprin branched out in new choreographic directions in her **Marin Dancers Workshop** program in Aug. — or, rather, as she expressed it, "a further development of what I've been doing"... **Contemporary Dancers'** "The Night is a Sorceress" on KQED-TV was one of the co's most effective no's to date, being concise, and since the surrealistic subject lent itself aptly to the co's style . . . **Ruth Beckford & Co.** performed ritual and comedy dances she recently brought back from Haiti, in Oakland July 27, sponsored by the Business and Professional Women of Eastbay for aid to retarded children.

Jenny Hunter's group of dancers at the Carmel Bach Festival evoked mixed reactions. Praise of choreography and performance was quite general, while some questioned suitability for a Bach festival . . . **Stephanie de Menezes** of SF appeared in a Spanish dance program at Modesto Jr. College in July, with Mexican singer Roberto Solario. She has several fall engagements scheduled . . . The **Welland Lathrop Dance School** in SF scheduled a course in dance technique and repertory by **Charles Weidman** Aug. 11-30.

Clifford Gessler

LONDON DATELINES

Summer here would not be complete without the customary season by **London's Festival Ballet** at Royal Festival Hall. This year the 8-week jamboree, which began July 15, will reach an audience of more than 120,000. The gala premiere featured **Jack Carter's** "The Witch Boy" and also the return, as guest artist, of **Alicia Markova** to this co. which she co-founded with **Anton Dolin** 9 years ago. In "Les Sylphides" the great ballerina gave the object lesson in style to the rest of the co. which its slip-shod execution showed it needed. Later she danced the delicious little solo, "Bolero 1830," arranged for her by **Ana Ricarda.** Markova's adoring hometown audience gave her the tumultuous reception she deserved.

"The Witch Boy" is destined to be a useful addition to the co's somewhat limited repertory. It is based on the ballad of Barbara Allen and her unfortunate yen for a witch boy no better than he ought to be. Carter has constructed a 1st-rate piece of theatrical hokum frankly aimed to provide full-red-blooded entertainment. It has something in common with the Agnes de Mille ballets, but its choreographic style shows a closer kinship with Tudor. The work's 2 important failings are a slow start and a certain brevity which, although so frequently welcome in ballet, in this instance results in an undue dramatic compression and a consequent failure to establish clearly the identity of all the minor characters. Yet taken as a whole, Carter's choreography achieves its ends, and also provides that bravura classicist **John Gilpin** with an opportunity to show off his dramatic gifts. **Anita Landa** also turned in an excellent portrayal as the luckless Barbara.

Markova's "Giselle" had all the rare, fey quality associated with the dancer. Although technically there are now aspects of her dancing that would hardly warm the heart of any dance teacher, the style and artistry of her performance carries all before it. Gilpin, her Albrecht, danced with his usual individual blend of fire and elegance, but he has still — after 8 years — got to get more under the skin of the character before his can be included among the best of current portrayals. The rest of the co., with comparatively few exceptions, showed the same deficiencies they had revealed in "Les Sylphides."

The other distinguished guest artist for the season, **Beryl Grey**, making her 1st London appearance since she left the Royal Ballet 15 months ago, danced in "Swan Lake" Act II, the "Don Quixote" Pas de Deux, "Les Sylphides" and "Giselle." Her partner was **Oleg Briansky**, who has recently rejoined Festival Ballet, I was on vacation during her series of performances which were warmly welcomed by audience and press. A number of critics commented favorably on the influence her tour in Russia appears to have had on her work.

Before the Festival Ballet season closes Sept. 13, 2 new works, "Romeo and Juliet," and a ballet as yet unnamed, by Canadian dancer **Paddy Stone**, will have received their London premieres. Both will be reported next month, as will the new production of "Petrushka," which is being reproduced for the co. by veteran Polish dancer **Leon Woizikowski.**

London's ballet this fall promises to be the most bountiful season for some time. **The Royal Ballet** will have both **Fonteyn** and **Yvette Chauvire**; Festival Ballet will be continuing with Markova; **Ballet Rambert** is having a London season, as is the **Int'l Ballet of the Marquis de Cuevas.** As harbingers of this impressive procession a ballet co. from Poland and the **Western Theatre Ballet** have both opened engagements in London too late for inclusion in this issue.

Clive Barnes

NEWS FROM FRANCE

Before closing for Aug., the Paris Opera announced tentative ballet productions for the coming season. Again scheduled is **Heinz Rosen's** "La Dame a la Licorne" and **Serge Lifar's** "Daphnis et Chloe." Also listed are Florent Schmitt's "Nenuphar" staged by **Harald Lander** and a version of "Othello" by **George Skibine.** Listed among the soloists are **Liane Dayde, Marjorie Tallchief, Michel Renault, Claude Bessy** and **Peter Van Dijk.** But the majority of the roles have not yet been assigned. The Opera also plans a full length "Swan Lake" to replace its current one-act version.

The last offering of the "Theatre des Nations" was the **Ceylon Ballet**, July 4 and 5. Directed by N.M. Guneya, 5 male dancer-musicians and 1 female dancer performed Singhalese and Kandyan works in beautiful white and yellow costumes.

On Aug. 8 the Vichy Opera presented a new version of the Berlioz "Romeo and Juliet" created by George Skibine and danced by Marjorie Tallchief and the choreographer. Also on the opera's Aug.-Sept. schedule were "Bacchus et Ariane" choreographed by **Jean Combes** and performed by **Irene Skorik** and **Milko Sparemblek**; Lifar's "Le Bel Indifferent" with Claude Bessy and **Max Bozzoni**; and Combes' "Noces des Cendres" with **Genevieve Moulin** and **Roland April.**

At Interlaken, the **Marquis de Cuevas** sought the collaboration of Serge Lifar for a special ballet production during the Tell games.

Marie-Françoise Christout

NEWS FROM HOLLAND

The return of the original Prodigal Son could not have been more welcome than **Lucas Hoving's** appearances here this past season with **Jose Limon.** The press and dancers did him proud; unfortunately, the public stayed away in a big way, but those in attendance were all "somebodies." After the Limon tour, Hoving gave 4 months of classes all over Holland, revived an old ballet of his, "Spirituals," for the **Scapino Ballet**, and created a new one, "Ommegang," for the **Ballet of the Lowlands.** His presence has given the modern dance movement in Holland, almost dead since the war, a boost.

Leonide Massine has lectured and demonstrated on American Indian dance and on ballet in America in both The Hague and Amsterdam. He has revived "Les Presages" and "La Boutique Fantasque" for the **Netherlands Ballet**, and "Le Tricorne" for the **Netherlands Opera Ballet**. He also evolved a plan for coordinating the 4 subsidized ballet cos., and the idea was that the press should come along and hear this much-needed plan. But they stayed away.

Since the sacking of the entire Netherlands Opera Ballet in March—a co. which received more subsidy than the 2 other big co.'s and which gave 11 perfs. one season as against a combined 260 by the others—the press has been full of reports of how the subsidies were to be doled out next year and why. This has made lively reading, for nothing is too silly to be believed here if it is about the theatre, where quite a sizable proportion of the population consider that indulgence in a show is a sure passport to eternal hell fire.

Other American guests have been **Job Sanders**, who revived his Ballet Theatre Workshop "Street-corner Royalty" for the Netherlands Ballet, and **Martha Wilcox** of Denver, who gave some vital modern dance classes in Rotterdam. Next year **Molly Lynn** from Bennington settles here to carry on the good work.

American Ballet Theatre was a tremendous success as the 1st ballet attraction of the Holland Festival 1958—the other being the **Belgrade Ballet**, which was generally damned in the press as being childish in treatment and utterly feeble choreographically. Any American who does not believe that Ballet Theatre is America's No. 1 Ambassador should be condemned to a season in Belgrade.

Locally, this season has seen the emergence of 2 most promising young choreographers. The 1st, **Hans van Manen**, made for the Opera Ballet a fascinating modern version of the old theme of someone forced to dance herself to death. The 2nd, **Robert Kaesen**, produced for Ballet of the Low Lands an interesting and inventive ballet to Elgart and Albertine's "Music for Barefooted Ballerinas and Others." **Rudi van Dantzig** of the Netherlands Ballet has explored yet another field in his 4th work, "De Disgnoten," a ballet which might be said to be influenced by "The Guests" and "Pillar of Fire" and certainly makes him by far the most promising Dutch choreographer of the present time.

Leo Kersley

NEWS FROM GERMANY

Following the Brussels perfs., the **Bolshoi Ballet** visited West Germany, appearing in Munich and Hamburg. With "Giselle," the Gorsky-Messerer version of "Swan Lake," and 2 concert bills (of the Croydon divertissement type) for their programs, they disappointed all who had hoped for representative examples of modern Soviet choreography. Of course the standard of dancing was vastly admired, and special honors were bestowed on **Ulanova, Struchkova, Fadeyetchev** and **Lapauri**. A bad impression was made by the fact that the co. cared so little for West Germany that it sent home lovely **Lepeshinskaya** and its productions of "Romeo and Juliet" and "Mirandolina" immediately after the Brussels showing, without a single perf. in Germany.

In Munich we spotted **Romola Nijinsky**, who had flown over from San Francisco to attend some of the Bolshoi's perfs. She told us that Fadeyetchev is a very likely choice for the role of Nijinsky in the long-planned Warner Bros. movie bio of the great dancer, which she says will be realized as an American-Soviet co-production, to be shot in Hollywood when the Bolshoi Ballet comes to the US next season.

Horst Koegler

NEWS FROM DENMARK

Interplanetary rockets figure in the new ballet, "Columbine og Anderumpen," at the Tivoli Pantomime Theatre. The distinguished dramatist, Kjeld Abell, and **Niels Bjorn Larsen** have combined forces to give the little theatre an unambitious and pleasant ballet in which Harlequin and an "anderumpe" (a young man so called because of his "duck-tail" haircut) vie for Columbine's favor. Anderumpen steals a march on his rival when he takes her on a rocket to the moon. In the end things work out amicably and conventionally. Harlequin gets his Columbine; Anderumpen takes up with a girl more attuned to his Rock 'n' Roll personality. Choreography does not give the performers much "pure dance" opportunity, and the whole thing seems a little of harmony with the special atmosphere of the Pantomime Theatre, but a huge crowd greets it with enthusiasm each nite.

On July 5, the Charlottenborg Opera began its 3rd season in the courtyard of the old baroquepalace of Charlottenborg in mid-Copenhagen. Haydn's "Lo Speziale" shared the bill with **Mona Vangsaa's** charming, if somewhat conventional, little ballet "Et Nodeblad" ("A Sheet of Paper"). It depicts episodes in the life of Mozart at the age of 6. Mona Vangsaa was a glamourous Marie Antoinette, and **Peter Schaufuss**, her little son, played Mozart.

Repertoire plans for the '58-'59 season at the Royal Danish Theatre include several interesting novelties, notably **Bruhn's** "Festa," **Bjornsson's** "Pablo," Larsen's "Forest Magic" and **Birgit Cullberg's** "Miss Julie." **Harald Lander's** guest return is now definitely scheduled for March-April 1959.

Sven Sorgenfrey

REPORT FROM MEXICO

The long-awaited season by the combined co's of **Ballet Nacional** and **Ballet Contemporaneo** began Aug. 14. 5 works from the last season and 15 premieres scheduled. Choreographers for Contem raneo are **Farnesio de Bernal, John S mari, Rosa Reyna, Raquel Gutierrez, Ele Noriega** and **Martha Bracho**. For Nacio — **Guillermina Bravo, Carlos Gaona,** an **John Fealy,** as guest. Publicity has be as dreadful as ever, but it is hoped tha all of last year's notoriety will help fi Bellas Artes. Also, there is a great variety of themes and treatment than i any previous season by a Bellas Artes co.

Ballet Popular, newly formed group o ex-members of other co's, is to leave Aug. 28 for Brussels as the official representation of the Mexican Gov't at the Fair — on Sept. 15 & 16. A small repertoire o modern dance and a great deal of Mexican regional dance is being taken. One questions if a group so new, and with limited works, and with such a wide divergence in make-up (ranging from a few 1st rate soloists to rank beginners), is the wisest choice. Surely, a selection should have included works from Nacional, Contemporaneo and the **Nuevo Teatro**. Only thus can a true picture of the Mexican modern dance be shown to Europe.

John Fealy

NEWS FROM LATIN AMERICA

ARGENTINA: The **Berliner Ballett** has been performing in the Teatro Opera's Dance Festival. At La Plata, **Maria Fux** has presented a modern dance recital and **Grigorieva** has staged a good "Firebird." At the Colon, **Antony Tudor** has been preparing "Pillar of Fire" and a new version of "The Legend of Joseph."

CHILE: **Tatiana Gsovsky's** Berliner Ballett proved interesting, but hardly exciting. Dancers were competent, but the choreography was muddled . . . The **Nat'l Ballet** has begun a 6-day season at the Teatro Victoria, its 1st in Chile after its successful tour to Argentina and Uruguay.

Hans Ehrmann-Ewart

VENEZUELA: **Alicia Alonso** and **Igor Youskevitch** gave 3 perfs. with a local co. in Caracas, including "Giselle" Act II. Both artists were in excellent form and triumphed over poor support. **Henry Danton** alone revealed any grasp of ordinary professional standards . . . The **San Francisco Ballet** danced in Caracas, Maracaibo and Valencia in June. It was enthusiastically received by the audience, most of whom had not seen a full co. before. The press was good, partly in amends for Nixon. The absence of topflight stars was regretted, but the unity and spirit of the co. was definitely appreciated. *Jeanne Nelson*

PERU: The SF Ballet's 3 Lima perfs. broke all previous ballet box office records, but disconcerted audiences which, at least since 1942, had grown accustomed to having its classical ballet quite classical. **Christensen's** choreography came in for vehement discussions. Reviews were, on the whole, favorable. *Julio Estremadoyro*

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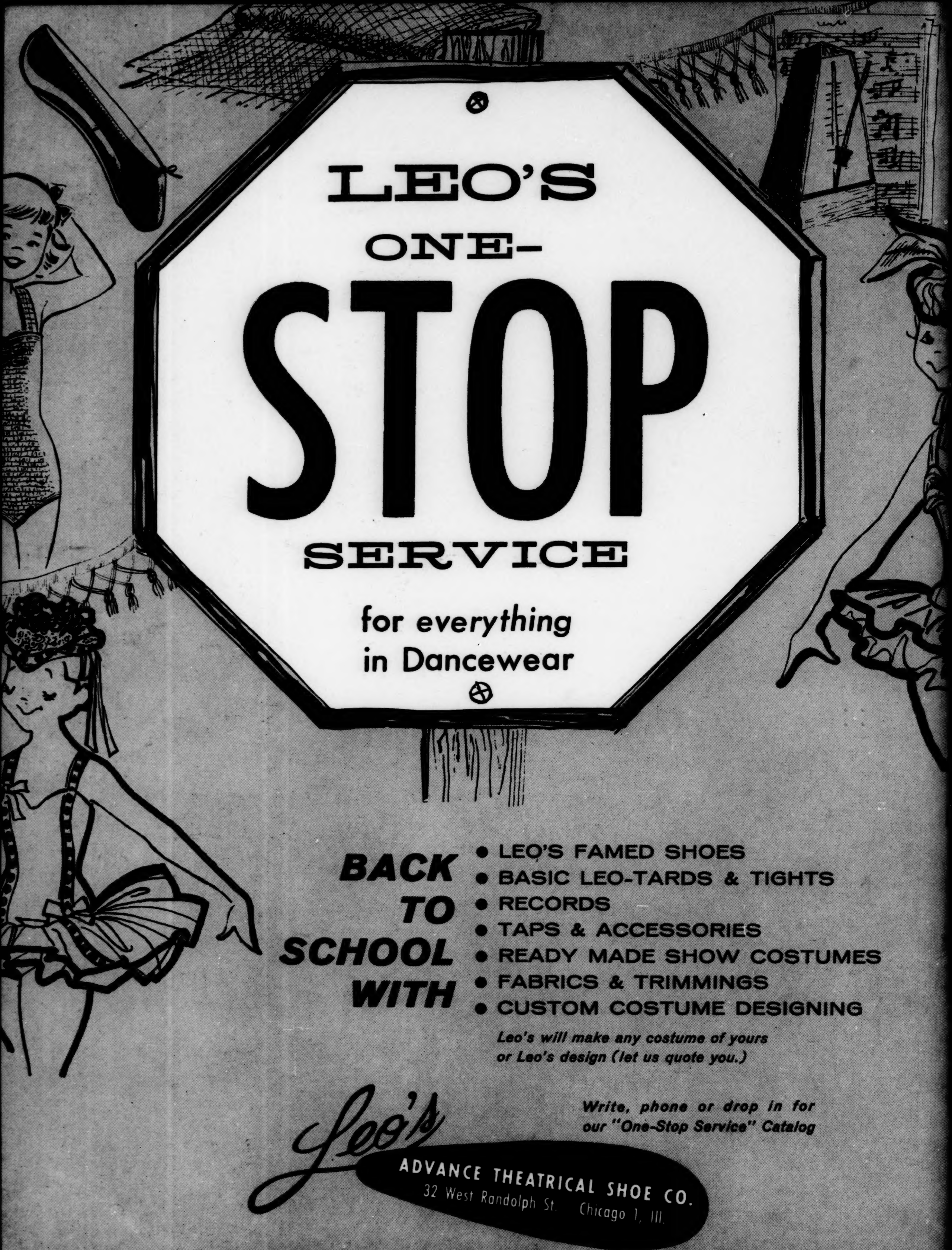

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